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NOV 1982

SRI VENKATESVARA

TIRUMALAI
SRI VENKATESVARA

शब्देनालं जनानामुपशमितरुजां वक्तुमाशानिबन्धान्
निर्वेलान्तर्गभीरं प्रमुदितजनतारत्नभूपार्पणैस्ते ।
को वा शक्तोऽनुमातुं निरुपमकरुणावारिधिं दिव्यमूर्तिं
प्रत्यक्षेणापि वेत्तुं फणिशिखरिपते योगिनो न क्षमन्ते ॥

THE SIGNIFICANCE OF SRI VENKATESVARA'S IMAGE

M. GNANASAMBANDAM, B.A.
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IF the memory of great and good men be honoured in statues why should not God be worshipped in Sri Venkatesvara's image, whose *dar ana* fills the minds of devotees with a profound sense of humility and holiness? The loveliness of the idol when unadorned is most lovely and the site where it stands is most purifying and the God seems to say "I am not in shouts and shows but I am the bliss in the heart of man; I am not in external pomp but I am the beauty persisting in nature. It is by my love that the universe exists and the men are able to know." The sight of this majestic image is a mighty call to spirituality. The devotees are filled with love and reverence and their doubts disappear in the presence of this image as the mists before the rising sun. What a blessing to have Sri Varu's *darśana*! Only those who have truly seen will be able to know the truth.

2. In spite of all that men may think and do, they know that there is a Supreme Power behind all human activities which shapes the destinies of mankind—call it Allah, Brahma, Christ, Daivam or what you like. It is that invisible persisting Self that is worshipped in spirit through the medium of this charming lovely image which is known as '*Divyamangala Vigraham*' and named as Sri Venkatesvara or Srinivasa. Sri Venkatesvara is the destroyer of sins. Srinivasa is the Lord of Lakshmi or the unifying power in matter without whose presence matter as matter will cease to be. It is the love of God that rendered matter and motion possible. Sri Venkatesvara is the grandest embodiment of love. The human mind being too weak to grasp the full significance of abstract love, it yearns for an object to

love and adore, in other words, it longs for the Impersonal and the Infinite to assume the personal and the finite form for purposes of worship on the material plane. In response to this prayer of the purest and best of men, the holy Spirit of God which pervades everywhere shines intensively in this particular image. Even a hazy conception of Srinivasa's love to mankind makes his devotee forget his body which is the seat of worries and miseries. The rich as well as the poor devotees forget their differences in His presence and become conscious of one feeling, namely, that they are all His children. Real devotees are they who devote their full attention to serve this impersonal God appearing as living being by means of their labour of love. They built great temples and gifted away lands and money not for their glory but to infuse devotion and love in the worshippers.

3. It is because this God is known to shower happiness material as well as spiritual on those that truly worship Him with love, we find thousands of pilgrims crowding in His shrine from all parts of Hindustan to fulfil their vows by making loving gifts of cash and jewels on a liberal scale. This they would never have done in the past nor continued to repeat the practice to this day unless they were convinced that the God really cares for them, saves them from danger and death and makes them wise and good. On the sacred hill of Tirumalai at a distance of seven miles from the disturbance and nuisance of town life the magnificent image stands within a very beautiful shrine surrounded by several waterfalls and innumerable hoary trees which lend an indescribable charm and grace to the entire locality. Natural scenery is at its best and it is pleasing to the eye and elevating to the mind to watch the different kinds of trees some with flowers and some with fruits, the fine gopurams, great and small touching the sky-line and tall cocoanut trees waving in the winds. The way to this holy shrine runs through beautiful valleys with many ascents and descents which seem to suggest the ups and downs in the pilgrimage of human life in its progress towards its goal. To reach this blessed spot, the young and the feeble, the sick and the old without minding the physical trouble and fatigue gladly walk the whole distance chanting His holy inspiring names as they go along. In certain places the sounds of names are echoed mightily and it seems as though even Nature vies with men in singing His holy names. No wonder that this God is the God of Nature and of man.

4. The prospect of seeing the boon-conferring God gives His devotees enough strength and encouragement to make the difficult journey and the *darśana* actually removes all pain and distress

and confers joy and peace. In spite of the common saying that God is everywhere, this truth is little understood by the generality. But if one succeeds in worshipping and realising God faithfully in Tirumalai then it will be easy for him to see Him in every place besides Tirumalai. God Sri Venkatesvara must be realised as existing within and without. He is inside man as the compassionate heart and outside man as the wonderful universe. Man must come to know and feel that his happiness is increased not by the extent of his possessions but by the enlargement of his heart. Corresponding to the human heart there is a world-heart or cosmic love. This image of Sri Varu is the bridge connecting the human heart with that world-heart. Just as the lotus flower looks up towards the heavenly sun for its light and joy and unfolds its petals to receive his warm rays, even so the human heart has its centre of attraction in the world-heart or cosmic love and this accounts for man's rare experiences of joy and bliss. Whenever the human heart touches the world-heart ecstasy is produced. A continued state of this is called *samadhi* or trance. If the universe were not the outcome of pure joy and bliss, every human heart will only be a dark and barren cell. In the union or merging of the human heart with the world-heart is life's fulfilment. In the subordination of the human will to the Divine Will is the attainment of true renunciation and continued bliss.

5. Of the several ways by which this union by renunciation can be effected by far the most important is purity of heart. A pure heart is full of love. There is no room in it for greed or hate or fear. Where love is genuine, faults are forgiven but where it is not, faults are deemed to be worst crimes. The love of God according to all religions is so vast and great that like a huge fire it converts to its own form everything. Like the soothing and cleansing sunlight the deep meditation of God's love transforms man's heart and makes him pious and generous. Instead of owning propriety in earthly things and fighting over their possession is it not wise to become possessed with the idea that God is our Sole Protector and Saviour, Whose willing instruments we should always be? This we can do if we whole-heartedly surrender our so-called possessions to God and place our minds at His feet in obedience to the silent instruction conveyed by Lord Srinivasa's image by the posture of the right-hand. It is essential after getting *darśana* at the shrine to enthrone Sri Varu in our heart of hearts so that we may ever carry out His commands. What is the still small spark of Life in us otherwise called the soul which feels and grieves for others, which weeps when others weep, which is never tired of warn-

ing us against hard-heartedness, if it be not the silent voice of Sri Venkatesvara? It cannot be doubted for one moment that the Great Lord of Love is the cause of our existence and that of the universe. Men and the world are not and cannot be the work of chance or of a blind force. Unless there is an abiding Life behind every other life which appears to disappear all life becomes impossible, nay unthinkable. The waves of the ocean are certainly unthinkable in the absence of the ocean. Men are unthinkable in the absence of God.

6. There is the sense of gratitude, piety and immeasurable joy in believing that each man's life is the highest gift from God. That is why all life is regarded as most sacred and must not be hurt. This is what Buddha, one of God's ten avatars proclaimed and taught long ago. Life is not something which men have to seek and find but emerging out of God's love it has filled every thing in the universe. To know God and to live with knowledge mean one and the same thing. Without love there is no life. God is both love and life. He that loveth not knoweth not God; for God is Love. Sir J. C. Bose proved that matter is life. Even scientifically therefore God is in matter. There is nothing fabulous in Sri Narasimha emerging out of a pillar to save His Bhakta Prahlāda. It is therefore not difficult to believe that there is both love and life in Sri Varu's beautiful image. The ancient rishis beheld God in this image and composed verses in His praise. Sri Mahant Hathiram Bavaji saw God in this image and spoke to Him. This image, which is an undisputed miracle by itself, is surcharged with magnetic love and life and it powerfully attracts thousands of ardent souls from far and near to render holy service. Sri Venkatesvara or Ezhumalaiyāṇḍavan (the Lord of the seven hills) is a mighty living Force guiding the destinies of every Hindu family and He is quite real and dear to every pious house-holder. To those who conveniently forget Him, the God appears in dreams and reminds them of their vows. Even the agnostic cannot successfully evade Him. But for His presence on the sacred hill the ignorant and unbelieving masses would have lost in this iron age every inducement to the worship of a Higher Power ruling the universe. This God is rightly named Kaliyuga Venkata Nayaka and He prevents men from becoming Godless and irreverent.

7. May the hearts of all ever grow in love which is the essence of life and may their lives be over increasingly blessed in the service of Sri Venkatesvara who is the embodiment of divine love.

OM ŚANTIH

No. — 1 NOV 1932

HINDU ICONOGRAPHY *in re* THE TIRUPATI TEMPLE

C. DORAISWAMI AIYANGAR, B.A., B.L.

(*Continued from page* 112)

In other words there are in this idol the Vyakta Vishnu, the Avyakta Brahma and the Vyaktā-vyakta Siva. In one view this idol may also be described as the *Vyuha* form of the Paramatma which I already referred to. This idol therefore is just the Paramatman becoming manifest without any initial invocation by any particular sage or saint. The subsequent Avatars great and small, the later sages and saints who had the Amsa or Āvēsa of God in them have all contributed by their magnetism or will power to keep up the full manifestation of God in this idol. Hence this is to this day and will ever be at least as long as the Archa form is willed and permitted by the Paramatma the foremost shrine on earth. The spiritual influence is further kept up here by the daily worship not of the human Archakas we find there but by that of the Nityasūris. You will find here that every night when the temple is closed for us the vessels used for worship are filled with fresh water. Early morning when the doors are reopened that water is distributed to us as the one used for Brahmārādhanam during the preceding night *i.e.*, the worship conducted by Brahma with the Nityasūris. It is by these that the spiritual power of the shrine is daily sustained. Hence the Dhruvaberam of this temple commands unique power and exercises a very unique influence. The idol here is in the standing posture *i.e.*, the *sthanaka* form with the left hand extended to the left thigh and placed on it. This is called the *kaṭi* or *Katyavalambita hasta* exhibiting a determined position announcing that by the steady adherence to the Divine feet alone any object can be achieved—be it Bhoga, Vira or Yoga. Be your aim what it may whether the attainment of pleasure, prowess or salvation that is the one which can give it. The right hand is with the fingers pointed forwards and downwards. It is known as *Varadahasta*—the hand assuring you a gift of what you seek in good faith and earnestness; viewed in the Yoga aspect, the posture of the two hands together demonstrates the Charama sloka.

सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।
अहं त्वा सर्वपापेभ्यो मोचयिष्यामि मा शुचः ॥

The Khadga or the sword with shield that extends from the waist and proceeds between the two legs is the ruling power, the symbol also of the dispeller of ignorance. This idol is a complete representation of the supreme being in all aspects. At the feet of

this Dhruvaberam you will find the small silver idol the *Kautuka* or *Bhoga* which is used for the daily bath. The daily bath of this emblem of purity represented symbolically by the whiteness of the silver renders water and all the elements pure. Water is the most important of the elements as from water evolved all the creation and as everything is reduced to water at the dissolution of the universe अम्मयम्. There is between the Dhruvabera and the Kautukabera a connecting link known as Sambandhakoorcha which is clearly exemplified on occasions of Sahasra Sankhābhishekam. This is a grand ceremonial bath or Tirumanjanam for this idol in the Mantapam outside the golden gate on which occasion a long silk cord is made to commence from the feet of the Moola Vigraham and extend up to the Kautukaberam when this small idol is taken out to the Mantapam. Thus the purification of the elements really proceeds from the Dhruvabera. This as the Bhogabera discharges the functions of all Bhoga *i.e.*, the enjoyment by God of all the pleasures of His creation. The idea is the Animate and the Inanimate world—the *Chetana* and the *Achetana* are all for the *Leela* and *Bhogam* of the Supreme Being and by symbolising those pleasures which mortals consider valuable this Bhogamūrti manifests the supreme aspects of the pleasure. There is next to this idol the *snapana* Srinivasa Murti which is said to be an embodiment of anger as the facial expression will show. It is not that low passion of anger which we detest but that higher aspect of it which punishes sinners only to protect them. This *Murti* is taken out only once in a year *i.e.*, on the Kausika Dvadasi day at 4 A.M. and is taken back to the temple before sunrise. In connection with the Snapanaberam of Tirumalai there is a tradition that if this idol is taken out on any other day or after sunrise even on that day the world will be annihilated. The idea is that the Parabrahman represented in the Dhruvaberam in constant conjunction with Purusha (Kautukaberam) and Pradhāna (Snapana) is the cause of the Creation and Sustenance while the separation of this combination means destruction or *Pralaya.* It is only the supreme kindness of Isvara in another form. There is on the right side the Utsavaberam called Malai Appan, The Lord of the Hills, who is taken out for all festivals and processions, who fulfils the desires of devotee who wishes to offer all his personal sacrifices to the Deity in this shrine and who gives the acquittance to them for the discharge of their vows. In this temple unlike the other Vishnu temples you will find no minor shrines or idols representing the Vaishnava Saints—the Alwars and the Acharyas. These have their temples in the places where they were born or lived in their incarnations and also wherever their influence

has been exerted whereas here they all exist in their primæval form on a par with the Nityasuris and the Muktas because they proceeded from and returned to this place. But you find a temple only for Sri Ramanuja who is said to have added the visible Sankha (the conch) and the Chakra (the discus) to the idol. It is said that originally these were not in the idol and when a dispute arose as to whether the idol was a Vaishnavite or Saivite one Ramanuja proposed that both the emblems should be placed before the Deity during night after worship and He the idol might choose between the two and declare what he is. It is added that during night Ramanuja an Avatar of Adhisesha took the form of a cobra and went in through the opening intended for passing out the Abhishekam water from the Garbhagriham and prayed to the Deity whereupon He took up the Vishnu emblems. Thereafter the opening was closed and to this day you will find all the water being taken out in the vessels. Give this tradition what it is worth. This later introduction of a temple for Ramanuja does not alter the supreme significance of the initial shrine. The temple of Sri Venkatesvara is one of perfection. The spiritual influence wielded by it is unique. I can give you instances of strong minded atheists and sceptics who went into it by the pressure of their wives and children and came out of it as completely transformed theists devoted to Him more than their fellow theists too. All this cannot be by a mere statue like representation of the Isvara but by the pervading Amsa of God in the intensest form in this particular shrine. The Hills underlying and surrounding this shrine are the manifest Vedas. The sages call this

" வேங்கடவேற்பென விளங்கும் வேதவேற்பே
श्रुतिशिरासि विदीप्ते ब्रह्मणि श्रीनिवासे ।"

This Vedic-environment cannot but maintain the spiritual magnetism of the place intact.

So whatever may be the defects in the manifest worship here or whatever may be the extent of the iniquities committed by the sinful occupants of the place they cannot in any manner dissipate the power.

Perfect as the idol here is the modern author will class it as one of the lowest forms of a Sthanaka Murti of Bhoga type. The faults according to him will be the nonsymbolisation in this temple of Brahma on one wall and Siva on the other implying their subordination to Vishnu. The modern interpretation of Iconography divides the idols into Uttama, Madhyama and Adhama. Let me quote *in extenso* from Mr. Gopinatha Row's book on Iconography which is the latest in the field. " The image carries the Chakra

and the Sankha in the two back hands. The front right hand is in the Abhaya or the Varada pose while the front left hand hangs by the side so as to rest upon the hip or is made to be in the Kataka pose. The colour of the Bhoga Murti has also to be dark. The figure of Sri Devi should be made to stand on the right side of Vishnu with her right leg placed firmly on the ground and the left slightly bent. In the right hand of this goddess there should be a lotus flower and the left hand should be allowed to hang freely by her side. The colour of Sri Devi has to be golden yellow. On the left of the figure of Vishnu there should be the image of Bhudevi whose colour has to be dark. In her left hand she should be made to hold the blue water-lily and her right hand should be made to hang freely by her side. On the right and left of Vishnu respectively Bhrigu and Markandeya have to be kneeling on one knee or sitting in the Utkutikāsana posture. Above the central figure of Vishnu there should be the images of the goddesses Maya, Samhlādinī, Kāminī, and Vyajanī, of the Divine musicians Tumburu and Narada of a pair of Kinnaras, of a Yaksha, a Vidyadhara, the Rishis Sanaka, Sanatkumara, and the luminaries Surya and Chandra. On the North and South walls of the central shrine the figures of Siva and Brahma have to be respectively worked out as in the case of Yoga Sthanaka Murti. The image of Vishnu in association with the group of Gods, Goddesses and devotees as described above is said to constitute a Bhoga sthanaka Murti of the Uttama class. If the figures of the Yaksha, the Vidyadhara, of Narada and Tumburu be absent from the group the image will belong to the Madhyama class. If, in addition, the figures of Sanaka, Sanatkumara, Surya, Chandra and the Pujakamuni's be also absent from the group the central image of Vishnu will belong to the Adhama class." Archa is of three kinds, *viz.*, the Chitra, the Chitrardha and t he Chitrābhāsa. The Chitra is the fully shaped idol that we see in temples answering all dimensions. The Chitrardha is the half-relief image that we find on towers, Vimanams, etc. The best specimen of the Chitrardhas can be seen in the Seven Pagodas or Mahābalipuram among the monoliths there. The Chitrābhāsa are the paintings on canvas or walls. In these latter two kinds which are not intended for systematised worship as in the shrines we come across the tests fully satisfied. Barring these the Vishnu shrines are never represented so as to inculcate the sectarian prejudices of some later authors.

The normal Vishnu idol then whatever may be its form or aspect will hold the weapons and bear the marks of Vishnu. The weapons are the *Sankha, Chakra, Gadā,* and *Khaḍga.*

The marks are *Kaustubha, Vaijayanti* and *Sri Vatsa.* The former represent the *Raudra* and the latter the *Saumya* aspects. The Sankha or the Conch shell is one employed in war to strike terror into the hearts of the opponents. It is the power by which the rival voices are silenced while the Chakra is employed to actually dispel or destroy the evil forces. Similar are the functions of the Gadā and the Khaḍga. Vishnu Purana says, "The Great Hari holds the pure soul of the world uncontaminated and divested of qualities like the Kaustubha gem. The undecaying holds Prakriti as Sri Vatsa mark and intellect exists in Madhava in the shape of his mace." The Lord holds the two-fold divisions of egotism namely elements and organs of sense in the shape of his conch-shell and bow. He holds in his hands, in the shape of Discus mind which is the strength of all and excels wind in its flight. The necklace of the holder of mace namely Vaijayanti contains five precious gems (pearl, ruby, emerald, saphire and diamond) being the emblems of the five elemental rudiments.

Janardana holds the faculties of action and perception in the shape of numerous shafts. The holy wisdom is the bright sword of Achyuta concealed sometimes in the scabbard of ignorance.

புருடன் மணிவர மாகப்பொன்றாமூலப்
பிரகிருதி மறுவாக மாந்தண்டாகப்
தைருன் மருள்வான் மறைவாக வாங்காரங்கள்
ஸார்ங்கம் சங்காக மனந்திகிரியாக
இருடீகங்கள் ஈறைந்தும் சரங்களாக
விருபூதமாலை வனமாலையாக |
கருடனெரு வாமறையின் பொருளாங்கண்ணன்
அரிகிரிமேனின்றனைத்தும் காக்கின்றானே ||

(*Sri Vedanta Desikar*)

In the natural condition of the Paramatman these weapons have no employment while those that represent the *śānta* or *saumya* aspect alone have their place. I told you that the idol of Sri Venkatesvara is the first and immediate Archa, the Archa which is almost at home with the Parabrahmam. It follows that the weapons of attack or violence ought to be, as in the noumenon so in its phenomenon, in a subdued condition while the emblems of the Śānta or Saumya qualities alone ought to be conspicuous in this idol. In fact it is so. Until by the tradition I referred to the Sankha and the Chakra were assumed by this idol there was neither of them held by this Deity though the back hands were in the posture of holding these weapons. It was the will of Isvara that this Archa form should bear the conch and the discus in an invisible or subdued form. Perhaps Ramanuja who knew best what the age

wanted prevailed upon the Deity to make his *Sankha* and *Chakra* visible to retard the progress of *Kali's* influences. The *gadā* is altogether absent. The *Khaḍga* though present is not a drawn sword but enclosed in the shield and hangs loosely down the waist instead of being held by the hand.

In this manner the idol of Sri Venkatesvara is a fountain of love and grace whereas the notoriety my Lord of the Hills has earned in the vulgar world is that he is a God of terror and cruelty. This the people persistently say he is though Sri Vedanta Desika devoted as many as a hundred stanzas known as Dayā-śatakam to prove his grace and kindness. Look at the very opening sloka.

"प्रपद्ये तं गिरिं वन्दे श्रीनिवासानुकम्पया ।
इक्षुसारस्रवन्त्यैवं यन्मूर्त्या शर्करायितम् ॥"

But this does not mean that the punishing aspect is not here for there is the *ugra* Srinivasa Murti reminding us of such presence. Punishing is the highest form of kindness.

Let me now say a few words about the later or secondary Archas. They are the forms of image worship in all other temples. In these secondary Archas as I term them every idol has its own predominating influence in the fulfilment of the Yoga, Vira, or Bhoga aspects though as I said already all aspects are present in some degree in all Vishnu idols. The speciality of functions is appropriately associated with various minor Gods and goddesses of various gradations some representing even the lowest passions. Of these minor Gods and goddesses some facilitate the access to salvation, some are positively detrimental to it and some yet are indifferent.

In lower Tirupati or Tirupati proper you have the temple of Sri Govindarajaswami and Sri Kothandaramaswami. In the former the Dhruvaberam is in a reclining posture known in the Agamas as *Vīraśayanamurti*. At the feet there are the Sri Devi and the Bhu Devi. The demons Madhu and Kaitabha stand at the feet in an act of supplication. Brahma is seated on a lotus issuing from the navel of the image. The idol is thus reclining on Adisesha. The right hand is bent towards the head while the left hand is extended up to the knee. There is also the *khaḍga* here. These in a reclining posture are the indications of a Vira Murti. This was the posture of Bhagavan Sri Krishna just before the commencement of the great war of Kurukshetra when he was taking his firm resolve. The head of this idol is placed on the south. This position indicates the grant of Victory (Jayadam) to the worshipper. The *utsava vigraham* here is in a *Virāsana* form, *i.e.*, is seated as Arjuna's Charioteer. The left hand holds the reins while

the right hand presents what is known as *Chinmudrā* or *Vyākhyāna mudrā* also known as *Sandarśana mudrā.* This mudra consists in the tips of the thumb and the forefinger being made to touch each other so as to form a circle the other fingers being kept open; the palm of the hand faces the front. This is a mudra adopted when an explanation or exposition is given. Here in this idol it represents Bhagavan Sri Krishna dictating Bhagavadgita to Arjuna. The devotees will attain both knowledge and victory by worshipping idols of this form.

I referred to the temple of Sri Kothanda Ramaswami in Tirupati. Sri Rama was one of the Dasavataras but the peculiarity of this Avatar was that it was wholly humanised and the unique symbols of Vishnu, *viz.*, the Sankha and Chakra are not associated with idols of Sri Rama. Hence Ramamurtis are two-handed and hold only the Dhanus. The group of idols in a shrine of Sri Ramachandra if complete will present an ideal King and man, an ideal woman and wife, an ideal brother, and an ideal ally and an ideal Bhakta. The bow and the arrows are ever ready for action to destroy evil force. The figure of Sri Rama is mostly of a sthānaka form with three bends known as the *Tribhanga* showing the man of action. "Indian images are given the following four different Bhangas that is flexions or attitudes. Samabhanga or Samapada (or equipoised); Abhanga (A slight Bhanga or flexion); Tribhanga (Three bent) and Atibhanga (extreme)." The normal Vishnu idol is Samabhanga; The figures of Venugopala etc., are Abhanga; The figures of Rama are Tribhanga; The figure of Trivikrama is Atibhanga. The figure is sublime and lovely even in war. The left leg is a little in advance of the right ready for destruction or protection. Fall on it you are protected. Witness Sugriva and Vibhishana. Oppose it you are destroyed. Ask Ravana. In Darbhasayana alone Rama Vigraham is in a reclining posture, *i.e.*, in a Virasana posture by which he vanquished the king of the Ocean.

In Tiruchanoor you have the goddess in Padmāsana exercising high spiritual influence. The goddess presents in the highest form that motherly affection which makes you sure of your Father's love for you. Devi worship is a distinct factor in Hindu religion and there is a volume of literature on the Devi icons. Among the Hindus there are some known as *Śāktas* who assign a greater place to Devi than to the male God. But others assign a subordinate position to the Devi. The goddess in Tiruchanoor represents Devi according to the Vaishnavite conception of the female factor at the head of the Divine realm; she is the consort of Vishnu and known as Mahalakshmi. When in conjunction with a Vishnu idol she takes the place of Sri Devi represented with two hands one holding a

lotus. When she is installed as an independent icon with a separate shrine as in Tiruchanoor she is represented with four hands two holding each a lotus and the front hands protecting the Bhaktas and assuring them the fulfilment of their desires. Among the shrines allotted to goddesses, this temple at Tiruchanoor for Padmavati occupies as prominent a place as the shrine of Venkatesvara with this difference that I class the temple at Tiruchanoor among the secondary Archas. About 'Sri' the Vishnupurana says "that mother of the universe—Vishnu's energy is enduring and undeteriorating—O foremost of the twice born ones, even as Vishnu is omnipresent, so this one also. Vishnu is the sense and She is the word. She is morality, Vishnu is justice, Vishnu is perception and She the power thereof: he is merit and She the act of piety; Vishnu is the creator and She the creation. Sri is earth, and Hari the supporter thereof."

I have selected this group of shrines not out of mere local patriotism which no doubt I do cherish with great pride but also because I desired to present apt illustrations within an easy reach for every one of you.

Connected with this group of shrines there is a Kshetram about which I have not said anything. It is the temple of Kapilesvara-svami in lower Tirupati. I refrain from entering into any discourse on this because the features of this shrine, the traditions relating to the appearance of Parama Siva in response to the penance of Kapilamahāmuni, etc., will lead to another lengthy discourse in a kindred branch of the Hindu Iconography.

Besides the special features of significance varying with the different postures of the idols there is one thing to be observed as a common requirement in all idols. That is, the idol must be of exquisite beauty, of admirable proportions, and of the finest build. One recognised test in Iconography is known as Uttamanavatala. The whole figure is divided into nine equal parts called *talas*. A quarter of a *tala* is known as an Amsa or a unit. Thus the whole image is divided into thirty-six Amsas. The heights or vertical lengths of the various parts of a figure made according to this *tala* are middle of forehead to chin 1 *tala*, Collarbone to chest 1 *tala* chest to navel 1 *tala*, navel to hips 1 *tala*, hips to knees 2 *talas*, knees to insteps 2 *talas*, forehead to crown of the head 1 Amsa, neck 1 Amsa, knee caps 1 Amsa, ankles 1 Amsa, feet 1 Amsa. The horizontal measures are—head 1 *tala*, neck 2½ Amsas, shoulder to shoulder 3 *talas*, chest 6 Amsas, waist 5 Amsas, hips 2 *talas*, knees 2 Amsas, ankles 1 Amsa, feet 5 Amsas. The hands and their parts are as follows:—lengths: shoulders to elbows 2 talas, elbows to wrists 6 Amsas. palms 1 tala, widths: near armpits 2 Amsas, elbows 1½

Amsas, wrists 1 Amsa. The face of the figure is divided into three equal portions,—middle of forehead to middle of pupils, pupils to tip of the nose, tip of the nose to chin.

I have given this only as an illustration of the minutest details of a highly scientific nature being treated in Iconography. The rules are too numerous to be discussed here.

No idol satisfies the æsthetical requirements of Iconography so well as the idol of Sri Venkatesvara. If you wish to be satisfied about this I will advise you to be present on a Friday afternoon in that shrine at the time of Abhishekam and you will realise how my words are but a poor testimonial of the reality there.

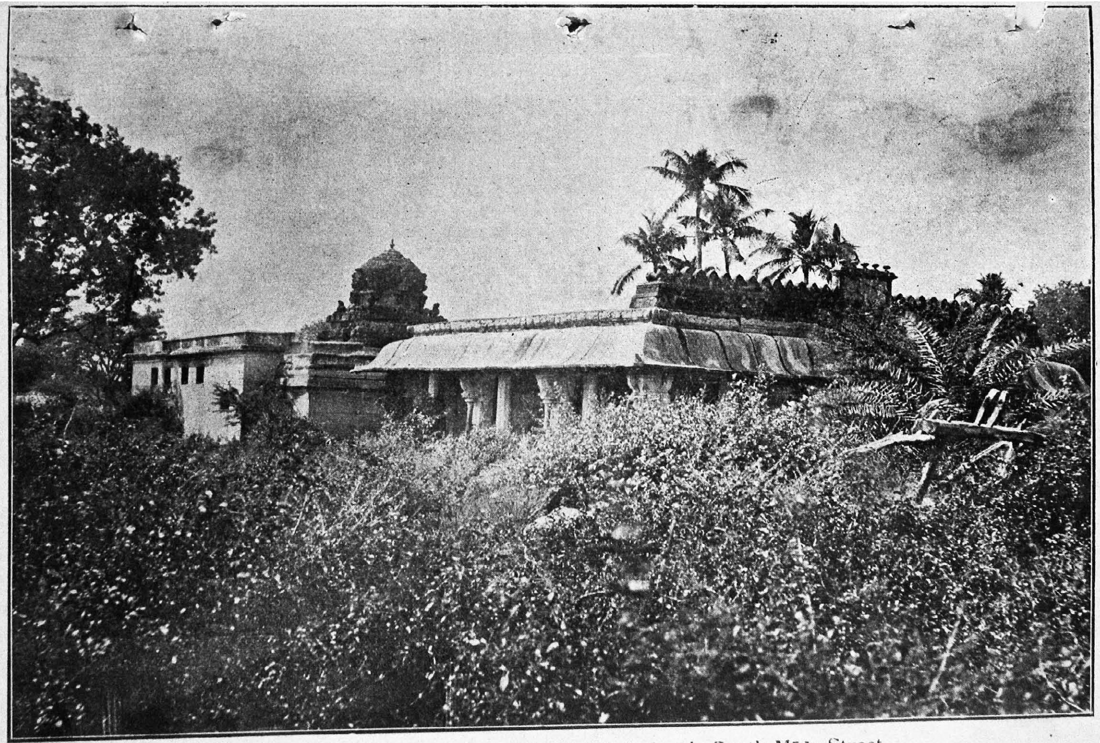
Though variously achieved, the aim everywhere has been only to get at this ideal in all images. The only deliberate exception to this rule are the idols in Jagannatha or Puri. There the idols are crude, nay, hideous. All the same the importance of this shrine is of a very high order. Here there is a special reason for the crudeness. The tradition here is that the idol represents the half-cremated, mutilated body of Bhagavan Sri Krishna upon whose cremation after the death of the physical body there was a heavy downpour of rain. It is said that the half burnt body was washed away to Jagannatha where the essence of it is still preserved inside the crude figures which are replaced every thirteenth year.

Gentlemen, I have taken up a pretty long time and taxed your patience by a discussion of perhaps one section of Iconography. I have not referred to several other forms of idol-worship as Lingas, Salagramas, Yantras etc., nor to the differences in the forms of worship in the temples, mutts and private houses, nor to the position, direction, form etc., of the temples, gopurams, vimanams and prakarams and to various allied subjects. I have only given a meagre account of the significance of images so that when you worship in temples you may not stand almost vacantly with a tabularasa before the idol and return home unimpressed except in a very vague way. The form of worshipping any Divine image is to start from the feet and rising slowly above fixing every portion strongly in your mind, observing the particular poses of the hands and the feet etc., realising the special significance and power for good of every shrine and thus obtain an intelligent and rational conception of the Deities you worship. The description of worshipping Sri Venkatesvara given in Kalāpūrnodayam will clearly demonstrate this. Before resuming my seat I wish to bring home to you that idols are not mere toys, that the temples are not mere museums or repositories of artistic images, the places of pilgrimage are not holiday resorts but they are all centres of powerful activity

and have both attracting and repelling forces. Starting for a place of pilgrimage must be preceded by proper devotional sublime objects by a mental preparation to formulate the higher desires and aspirations and to receive the fulfilment thereof and the pilgrimage must be conducted in a religious spirit. If in these centres your evil thoughts overpower you they will be repelled with a redoubled force on yourself but if the desire to conquer the lower nature in you predominates on the occasion you are considerably helped by the ready response which the magnetism of the place accords to you. Hence you will find that the pilgrim coming from a distance becomes the recipient of greater blessings than the vicious man on the spot who makes himself impervious to the good influences. It is truly said "The nearer the church the farther from God." The process of pilgrimage conducted on the right lines is bound to earn for you the attainment of your higher aims by at least an obstinate pursuance of it. Every time you make a pilgrimage you are made better and though you may start with Bhoga you will end in Yoga.

Oftentimes you hear from pilgrims going to Tirupati "My child was ill. My wife made a vow to the Tirupati God and he was alright. We are going to discharge the vow." This family of pilgrims looked upon the idol in His Bhoga aspect—one that will grant to them the enjoyment of worldly pleasures and their desires were realised. They are now going there with a sense of confidence and satisfaction that Venkatesvara is a real God, a living God in Kaliyuga and one relying on whom with implicit Faith means success. This is an initial step in knowing Him. This leads the pilgrim to a further stage that when he wishes to win a cause or achieve an enterprise on which he may embark and wherein he may have to contend against rivals and competitors he again relies on Him and again makes a vow and succeeds whenever in the eye of God he deserved a success. Here he has appealed to the *Vira* aspect of this Deity. After repeated experiments of appeals and successes in the attainment of Bhoga and Vira the pilgrim applies there his resources to higher aspects of Bhoga and Vira the attainment of nobler pleasures and aims and the conquest of his foes in the spiritual path instead of those of his secular pursuits. For *Yoga* is only a higher form of *Bhoga* and *Vira*. At first he thought he was gaining his objects by bribing the Deity or flattering him by offering money into the Hundi or performing Garudotsavam. But later on he understands that they were only sacrifices he made though in a low form of what he values equal to his life *viz.*, money. These sacrifices develop into sacrifices of self. Then his concentration is all on the Yoga aspect leaving his Bhoga and Vira to take care of themselves and be merged in the Yoga through that higher form of Bhakti afforded by *gnāna* which secures access to Him in the noumenal region itself which is the goal of all *jivatmas.*

Let me therefore conclude by saying that to us the idol worship is of paramount importance and let us not be misguided by the enemies of our religion if they deride or scorn our idolatry.



Lakshmī-Nārāyaṇa-Perumāḷ Shrine in Gōvindarāja South Māḍa Street.

The Sastras are Component Parts of Vedanta

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The highest culture is that which enables us to understand the noble qualities and manifestation of God, introduces us to the cult of Bhakti and ultimately leads us on to enjoy the eternal bliss. Real knowledge helps us to overcome ignorance which is the root cause of the misery in family life.

श्रेयश्च प्रेयश्च मनुष्यमेतः तौ सम्परीत्य विविनक्ति धीरः ।
श्रेयो हि धीरः अभिप्रेयसो वृणीते प्रेयो मन्दः योगक्षेमाद् वृणीते ॥

Two paths are open to mankind. They are Srēyas and Prēyas. The wise man after a deep thought takes to Srēyas or salvation, whereas the ignorant choose Prēyas or prosperity in worldly life. Although the main aim of education is to widen discrimination, yet आत्मविद्या (Atmavidya) is the only course that helps us to understand the real from unreal, the eternal from non-eternal. The externals are but forms of illusion (माया) which leads us to misery of Samsara, overcoming which we can dedicate ourselves to the devotion of God. Now this is the only thought expressed in the Upanishads. Vedanta Sastra alone deals with आत्मविद्या (Atmavidya). Other Sastras prepare us for a study of Vedanta. Since they help us to understand Vedanta they can be said to be the component parts of Vedanta-sastra—शिक्षा व्याकरणं छन्दः निरुक्तं ज्योतिषं and कल्प are said to be the parts of Vedas. It can also be premised that four Vedas, Vedangas, Mimamsa, Nyaya, Puranas, Dharmasastras, Alankarasastra and Kalas are but parts of Vedanta which deals about Atmavidya. If we study Vedanta with the help of the above sciences and arts we can attain Atmagñāna (आत्मज्ञान). Just as it is said that the four Sādhanas नित्यानित्यवस्तुविवेकः, इहामुत्र च फलभोगविरागः, शमदमादिसाधनसम्पत् and मुमुक्षुत्वम् are essential for Brahma-vichāra, so also knowledge of the above sciences and arts is of imperative necessity in the acquisition of आत्मज्ञान.

Sahitya an independent subject by itself is very useful for all Sastras. It is much more so in the case of Vedanta. It is only after a thorough mastery of Sahitya, when we can understand language

easily with its entire significance, we can undertake the study of Vedanta. Then only we can understand the original meaning of Sastras. Meanwhile let us deal with the individual Sastras and show their relationship to Vedanta. A knowledge of Vyakarana is useful to a study of all Sastras especially to that of Vedanta. It settles beyond doubt that words in a particular setting convey only one definite meaning and to convey a particular idea it ought to be put in a certain order. If *svabda* or *saras* are improperly used then they give a strange meaning. A knowledge of Vyakarana helps us to get rid of these difficulties. A thorough mastery of Sanskrit is impossible without the knowledge of Vyakarana. It is very often said that by doing righteous actions and uttering inoffensive words we purge our sins and enlighten our intellect. As is expressed in Mahabhashya

एकः शब्दः सुष्ठ प्रयुक्तः स्वर्गे लोके कामधुक् भवति । म्लेच्छो हवा येदप अपशब्दः तस्मान्न म्लेच्छित वै नापभाषित व ॥

if a man enunciates a single word correctly and uses it properly he is sure to enjoy the bliss of the other world. The grammarians maintain that apart from *sabda* or sounds there is *sphota* which is metaphysical parallel of the infinite Self. Just as Jeevatma (जीवात्मा) and Paramatma (परमात्मा) are one and the same, so also *sabda* and *sphota* remain indistinguishable at this highest stage. Thus it establishes the relation between Jiva and Atma in the relation of *sabda* and *sphota*. Mahabhashya clearly describes the form of *Sabdabrahman.*

Then we pass to Nyaya. Nyayasastra deals with the origin of matter on natural phenomenon and finds the causal relationship between the Universe and God. It was propounded when man began to think about the fundamental principles underlying the Universe and tried to seek it in the external world. This search after truth in the external world would lead men to develop several exact natural sciences and logic. Later on they understood God as the cause of the Universe by inference अनुमान. They hold that the Universe is a mere collection of Atoms, each of which is finite itself. When they are clubbed together by the will of God they form Universe and at deluge (प्रलय) they dwindle into Atoms. A study of this Sastra helps man to attain intellectual capacity to grapple with the Universal problems and develops the power of concentration. Without a deep study of Nyaya the Philosophy of Vedanta would be quite unintelligible.

Mimamsa expounds how the various Karmas are to be peformed. The first portion of the Vedas deals with the religious rites such as Nitya, Naimittika, and Kamya. Man takes his birth according to his previous *prarabdha* and *sanchita* Karmas and is bound by these. It leads us how to conduct ourselves in Samsara and purifies the mind by *nitya karma,* such as *agnihotra* etc. Thus he attains perfect knowledge which in its train enables him to sacrifice everything. Mimamsa also deals with the rules for the performance of ceremonies and establishes the eternity of the articulated sounds. It bears close relation with Vedanta in as much the knowledge of Karma is the first step for philosophical thoughts. It promotes चित्तनैर्मल्य or purity of mind and by its aid leads one to the paths of Vedanta.

In like manner a knowledge of Ganita and Jyothisha are very useful for the performance of Karma. Thus they also indirectly help the study of Vedanta. Ayurveda deals with Medicine. That is the only Sastra which gives long life to men. Body is the abode of the Soul. A sound mind can exist in a sound body only at the initial stage of the search. If the health of the body is affected by external pain it would not allow the mind to develop the powers of concentration, which is quite essential in a search after truth. Hence we need to preserve a healthy body to subserve our aim—the Vedantavichara.

The Puranas introduce to the philosophical thought through common place stories within the reach of different shades of intelligence. Ramayana and Mahabharata produce the quintessence of *Śāntarasa.* From this Vairagya, which is the basic structure of Philosophy, could be developed. In brief the goal of all other Sastras is Philosophy.

In conclusion the Alankarasastra is specially useful to Vedanta. If one could observe carefully and minutely the structure of Alankarasastra, it bears a resemblance to that of Vedanta. Philosophy speaks of soul diverted from bodily connection. Alankara holds that there is a *rasa* apart from poem (शब्दार्थमयकाव्य). That Rasa is an embodiment of *ānanda.* So also the Brahma is of the same type. *Ananda* is *brahma* (आनन्दो ब्रह्म). The *rasa* although a single unit is split into nine parts according to Upadhi. In like manner in our empirical stage though Atma is one, it seems to be many by the impact of Maya. *Ratyādi sthāyibhāvas* (रत्यादिस्थायिभावा:) that exist in the mind of audience (सामाजिक) develop into Rasa by the force of *Vibhāvādi* (विभावादि). Similarly the Jiva by the aid of Guru and

firm knowledge of Vedanta arrives at the Atmagnana (आत्मज्ञान) and attains an Ananda eternal Vedas tell us that this Rasa itself is Brahman (रसो वै सः रसमेव लब्ध्वाऽऽनन्दीभवति). This Alankarasastra enables us to experience *rasa* and thence *Brahmānanda.* That is why this enjoyment of *rasa* is said ब्रह्मानन्दसब्रह्मचारी equal to Brahmananda. When this *rasānanda* is able to give us so much *ananda,* it goes withou saying how much eternal delight that Brahmānanda would give. Alankarasastra appears to stand on unequal footing with Vedanta while at the same time it enables and subserves the attainment of Brahmagnāna.

Thus we see a thorough mastery of Sahitya and Alankarasastra and other allied Sastras are of utmost use to the study of Vedanta and consequently they are the components parts of Vedanta.

ओं शान्तिः शान्तिः शान्तिः ।

TIRUPATI—A PEEP INTO THE PAST

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The modern pilgrimage town of Tirupati is mostly a growth around two temples, one of Sri Govindaraja in the south and the other of Sri Kothandarama in the north. Though both the temples seem to have now acquired almost the same sanctity, the temple of Sri Govindaraja alone seems to have received homages of pilgrims in ages gone by, due perhaps to its more ancient origin. The original floors of these temples are about six feet below the present surrounding street level. Hence there are some steps of descent into the temples. Taking on an average about fifty years for the rise of a foot of the street level, it must have been at least three centuries when the streets were on a level with the temple floors.

In the South Mada Street of Sri Govindarajaswami temple, there is a Mantapam called Dwadasi Mantapam. It seems to have been visited by the idol of Sri Govindarajaswami every twelfth day of the brighter and darker half of the month, as a special festive occasion. Now about four-fifths of this Mantapam is underground; and there is likelihood of the mantapam being entirely swallowed up within three or four decades hence.

At the time when this mantapam was in good order, Tirupati seems to have been more flourishing than what it is to-day. To its north there are now to be seen, on either side of the road leading to the beautiful tank of Kapila Tirtham at the foot of the hills, ruins of ancient temples and habitations. Some latest inscriptions still to be seen in some of the ruins relate to the times of Achyutaraya of Vizianagar. In a solitary tower standing at a furlong to the east of the road there is an inscription, recording the gift of a land to the temple of Sri Achyuta Perumal in a village called Paritti Puttur. This village is perhaps identical with what is now known as Patti Putturu in Puttur firka. The tower and the temple which must have been attached to it are perhaps of Sri Achyuta Perumal. In the debris of the ruins are to be seen two broken idols. One of them seems to be of an Alwar enshrined in the temple.

To the south of these ruins there is another temple which is almost in tact, with its tower and prakarams. Within this temple again there is another inscription of about the same times, detailing the gift of prasadams from Tirumalai to the presiding deity of the temple, Tirumangai Alwar, on the final day of His annual festival.

Thus it is seen that about the sixteenth century these temples were in good working order. And so naturally we may expect that the human habitations around these temples were also in a flourishing condition about the period. Some of the brick wells of that period were silted up for centuries, but are now recovered by certain enterprising persons who are trying to bring these apparently arid tracts of land under cultivation. In a few of these wells the ancient springs of water are still seen working.

The granite steps and mantapams around the present Kapila Tirtham seem to have been built under the orders of Sri Achyutaraya of Vizianagar. In those times, the Tirtham itself was known as Chakra Tirtham. These facts are recorded in four inscriptions with a chakram or discus at the top, in Tamil, Telugu and Canarese, seen on four individual stones planted at the corners of the tank. The name Chakra Tirtham implies that the tank was intended for the Abhishekam of Sri Vishnu's Chakram on certain special days of the year, like the Avabhritam of Sri Govindaraja or Sri Kothandarama.

In this connection we are reminded of an inscription in Sri Govindarajaswami Temple, speaking of a Govinda Pushkarani behind the Temple of Sri Hanuman towards the end of the Sannadhi street. Before the Chakra Tirtham was brought to such kind of service, Govinda Pushkarini seems to have been resorted to for these purposes. That takes us to about six or seven centuries back. A small pond behind the temple of Sri Hanuman was recently identified with this pushkarani, some years ago. It has now been enlarged and completely renovated.

While Sri Kodandaramaswami Temple was almost left untouched and unimproved for centuries together, the temple of Sri Govindaraja rose from a small shrine into its present size, through three or four definite stages. The earliest seems to be the garbhagriham and its mukha mantapam, facing the main entrance. This portion is distinguished by its unornamented round pillars. The central shrine seems to have been originally occupied by an idol of Sri Parthasarathiswami. The garbhagriham of this shrine with its broken idols is now closed to the public.

The next stage seems to be the creation of another central shrine to the north of the original one and contiguous with it. In this part the idol of Sri Govindarajaswami is now enshrined. There is a story current that Sri Ramanuja got here a stone idol of Sri Govindaraja from Chidambaram and had it enshrined in this part of the temple. But the structure of the shrine which resembles that of Sri Parthasarathi seems to speak of its existence prior to the times of Ramanuja. If so, was the shrine unoccupied, so that Ramanuja could install a new idol there? To our mind it looks improbable. What Sri Ramanuja did must have therefore been, not an installation of a new idol, but a renovation of an old one. And while doing so, he inserted perhaps into the original *sudha* idol a rough-hewn stone idol brought from elsewhere. That he made several arrangements in regard to worship and other items of daily routine under the supervision of a line of Jeeyars who came to be attached to the temple is evident from the records of his life preserved elsewhere.

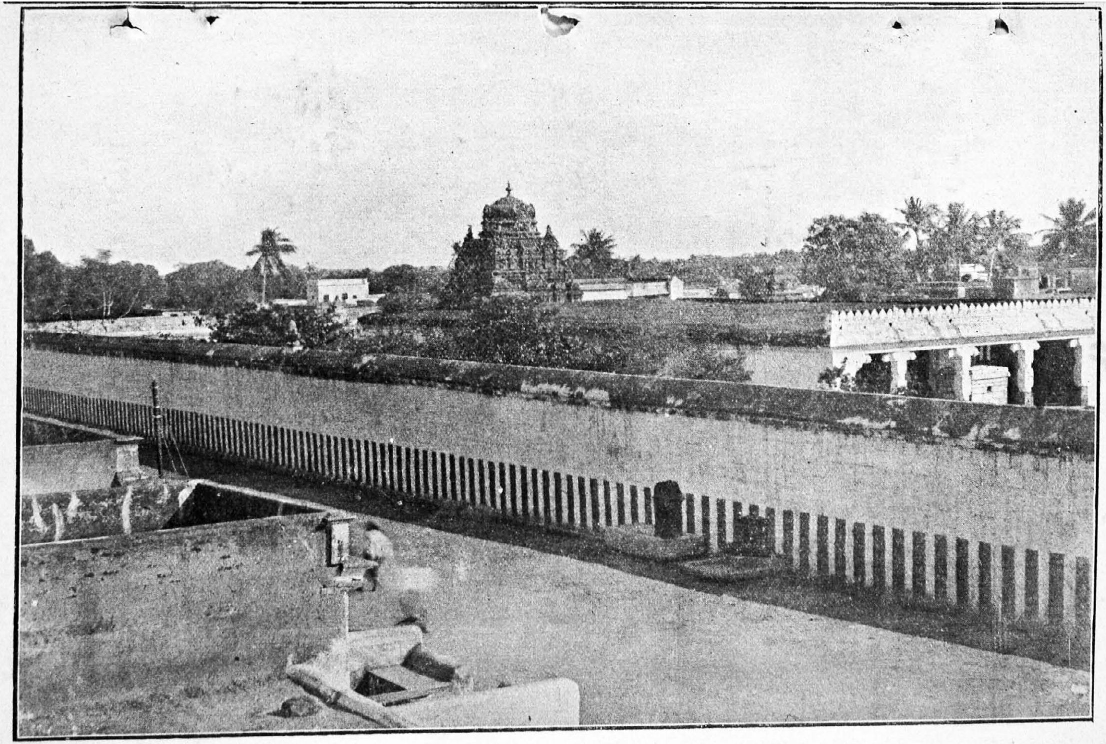
About the time of Ramanuja the shrine of Sri Parthasarathi seems to have been in good working order; otherwise, he would not have hesitated to remove the broken idol from this shrine and install here either Sri Govindaraja or an altogether new idol. Almost about the time of installation of Sri Govindaraja, prior to the time of Sri Rāmanuja, the small prakarams and the tower attached to them, seem to have been developed, for an inscription on this tower near the entrance can confidenthy be traced to about a thousand years from our times. Outside this tower there are again growths of temples, with a prakaram contiguous with the original one but distinguishable from it, and crowned again with a tower. These and some mantapams within the original temple mostly came into existence about the times of the Kings of the Second Vizianagar Dynasty, chiefly Krishna Devaraya and Achyutaraya.

About three and a half centuries ago there seems to have been a grand attempt to further expand the temple, by one of the Matdla Kings, Anantarajayya by name, who rose to power in parts of the present Cuddapah district after the fall of Vizianagar dynasty. He built the third and the biggest tower in the centre of the Sannidhi street as also the two towers on the first hill. The former tower is one of the most beautiful in South India. It has seven storeys. It has one peculiarity. From the doorstep of Sri Parthasarathiswami temple a straight line can be drawn passing through the first storey of the innermost tower, through the third of the second and lastly through the seventh of the outermost one. In other words, on the two days in the year when the sun passes through the zenith

of Tirupati, at about 9 A.M., in the morning a pencil of his rays passing through the seventh storey of the outermost tower are obliged to pass through the third storey of the middle one and the first of the innermost one. Thus they illumine the innermost door-step of Sri Parthasarathi Shrine, for a few seconds on these days.

The idea of the builder of this tower seems to have it connected with the original temple by further extending its prakarams to this tower. But he did not live to see his plans fulfilled. And the tower now stands alone unconnected with the temple proper, unlike the two previous ones. Thus the present temple of Sri Govindaraja is a gradual growth, while the present town of Tirupati is a gradual dwindling of the original larger one, more extensive in the north than in the south. With the growth of the south, the north must have been gradually depopulated and fallen into disuse.

Further researches may yield results which may either be a corrective to the views expressed above or may further strengthen the same.



General View of Śrī Rāma's Temple in Tirupati.

TIRUVALLUVAR AND HIS KURAL

BALAKAVI C. V. SUBRAMANIAM,

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THIS is a subject which has been discussed by thousands in the educated world but which still warrants research. Let us also make a study of this divine poet and see how far our predecessors' arguments stand.

Name

The term 'Tiruvalluvar' may mean a Noble-man, an Officer of the State, a Rājanya, a priest, a fore-teller and a member of the depressed classes. The interpretation 'An officer of the state' could be sustained if the term could be identified with the Sanskrit term '*Vallabha*'. According to **Pingalanthai Nigandu,** 'Valluva' means 'The Learned'. It may also be inferred that this saint belonged to the Valluvakkudi, the duties of which community were to publish the Government orders by beat of drums. The name Valluvan is also attributed to his family name, as in the case of 'Tholkappiyar' and 'Seekizor.' If his name, 'Tiru-Valluvar' is literally interpreted, it means 'The Great or The Virtuous'. He had also eight other names, viz., 1. Nāyanor, 2. Thevar, 3. Muthor-pavalar, 4. Thaiva-pulavar, 5. Nan-Mughanar, 6. Mathanubhangi, 7. Sennappathar and 8. Peru-Navalar. These names mean :—

NAYANOR :—a devotee, a master (Natchinārkiniyar)

THEVAR :—the divine natured (Uraiyur Muthukootranar says in his Tiruvalluvamalai "தேவிற்சிறந்த திருவள்ளுவர்")

MUTHAR-PAVALAR :—The leading poet. It may also be argued that he had chosen for his book the 'Venba' metre which is regarded as the best and brahmanical among the several kinds of poetry.

THAIVA PULAVAR :–The Omnipotent or divine natured; (Senāvarayar and Natchinārkiniyar, the best commentators of Tholkappiyam, in commenting the following Tholkappiya Sutra—

> சிறப்பினாகிய பெயர்நிலைக் கிளவிக்கும்
> இயற்பெயர் கிளவி முற்படக்கிளவார்

have taken தெய்வப்புலவன் திருவள்ளுவன் as an example.

NAN-MUGHANAR :—The incarnation of Brahma. This is substantiated by Vugra Peru Vazuthi in his

நான்மறையின் மெய்ப்பொருளை முப்பொருளா நான்முகத்தோன்
தான்மறைந்து வள்ளுவனாய்த் தந்துரைத்த... நூன்முறையை
வந்திக்க சென்னிவாய் வாழ்த்துக நன்னெஞ்சஞ்
சிந்திக்க கேட்க செவி

and Karikkannanar of Kāvēripūmpattinam in his

ஐயாறு நூறு மதிகார மூன்றுமா
மெய்யாய வேதப்பொருள் விளங்கப்—பொய்யாது
தந்தா னுலகிற்குத் தான் வள்ளுவனாகி
அந்தா மரைமே லயன்.

Mathanubhangi :—With the kindness and affection of mother. This is identified in

(a) பெற்றவரும் நற்குருவும் பேணியொரு பொருளை
உற்றிருகா லன்றியுரை செய்யார்—பற்றி
ஒருபொருளைப் பத்துப் பொருளாகச் செப்பித்
தருகையால் வள்ளுவரே தாய்.

(b) தாயொக்கு மன்பின்

(c) மாதாநுபங்கி மறுவில்புலச் செந்நாப்
போதார் புனற்கூடற்(கு) அச்சு. —நல்கூர்வேள்வியார்.

Sennappothar :—The honey-tongued. The following stanza alleged to have been sung by Sarasvati, the Goddess of Learning, bears testimony to this statement.

நாடாமுதல் நான்மறை நான்முகன் நாவிற்
பாடா இடைப் பாரதம் பகர்ந்தேன்—கூடாரை
எள்ளியவென்றி இலங்கிலை வேன்மா றபின்
வள்ளுவன் வாயதென் வாக்கு. (திருவள்ளுவமாலை)

Peru-Navalar :—The powerful orator, preacher and poet. This can be verified to a certain extent from the following stanza.

அறநான் கறிபொருளே ழொன்று காமத்
திறமூன் றெனப்பகுதி செய்து—பெறலரிய
நாலு மொழிந்தபெரு நாவலரே நன்குணர்வார்
போலு மொழிந்த பொருள். —தொடித்தலை விழுத்தண்டினார்.

None of these names offers any clue to yield a historical evidence.

Parentage.

When we enter into his parentage, it would be a painful task to hear the tradition that he was the son of a Brahmin named 'Baghavan' by a panchama woman named 'Adi' and that this couple entered into wedlock on the peculiar condition of leaving away their progeny, if any, on the very spot of delivery. Tiruvalluvar was one of such off-springs, with four elder sisters, Uppai, Uruvai *alias*

Muruvai, Avvai and Valli, respectively brought up by a washerman, a toddy-drawer (shānāra), a panan and a Kurava and two younger brothers, Adigaman and Kapilar, respectively adopted by a chief of Vanji and a Brahmin of Arur. Valluvar himself was adopted and brought up by a Valluva at Mylapore. It is also argued in the work Gnānāmritam that his father was Yali-thathan and not Bhagavan.

யாளி கூவற்றூண்டு மாதப்புலைச்சி காதற் காசனியாகி மேதினி
யின்னிசை யெழுவர்ப் பயந்தன ளீண்டே. —ஞானாமிர்தம்.

He was blessed with an ideal wife named Vāsuki, whose chastity could overcome the laws of nature and cause a water pot stand without support; whose skill could cook ground-nuts made of iron and whose love and obedience did not hesitate to fan the cold rice served to her lord. Pandit P. K. Srinivasachariar of the Voorhees College refers to one Mārgasahāyar of Kauveripakkam, as an ardent admirer and father-in-law of Valluvar. Tiruvalluvamālai points out that the couple lived in Madura, a town in the then Chola kingdom.

உப்பக்க நோக்கின் உபகேசிதோண் மணந்தான்
உத்தரமா மதுரைக் கச்சென்ப—இப்பக்கம்
மாதாநுபங்கி மறுவில் புலச் செந்நாப்
போதார் புனற்கூடற் கச்சு. —நல்கூர்வேள்வியார்.

Tradition further narrates that his adopted Valluva father at Mylapore introduced him to the profession of weaving and the Tamil Nāvalar Charitam presents a stanza to this effect :—

பூவி லயனும் புரந்தரனும் பூவுலகைத்
தாவி யளந்தோனும் தாமிருக்க—நாவில்
இழைநக்கி நூனெருடு மேழை யறிவேனோ
குழைநக்கும் பிஞ்ஞகன்றன் கூத்து.

The age of Tiruvalluvar.

There are three different theories that hold the field now :—

1. He is a writer not earlier than the sixth century A.D.

2. Valluvar ought to have flourished in the first century A.D.

3. The poet must have lived in the first or the second century B.C.

Research

In this connection the following points may be considered.

1. The incident mentioned in the Ramayana is quoted by Valluvar in his following kural and hence, it is but decisive, that it is a later work than the Ramayana.

ஐந்தவித்தா னாற்ற லகல்விசும்பு ளார்கோமான்
இந்திரனே சாலுங் கரி.

2. Kapilar Ahaval belongs purely to the realm of mythology. Prof. Rangacharya of the Presidency College says :—

" Kapilar Ahaval is a very late forgery fathered up on Kapilar, who was supposed to be Tiruvalluvar's brother, but who was not. The Poem like the Kapilar Ahaval, is a forgery and should be discredited as a historical document."

3. The tradition of Ceylon claims him as a contemporary of Elela or Alara, who seems to have flourished from 144 to 101 B. C.

4. Majority of the poets of Tiruvalluvamalai flourished only during the early centuries of the Christian Era.

5. Kauṭalya's Artha Sastra has been recognised as the composition of the fourth century B. C. and the ' Porut-pal ' of Kural has many parallels to this work. Hence it is probable that Kural might have been produced one or two centuries after Arthaśastra.

6. The ideas inserted in Pancha-tantra, Hitopadesa, Kāmandakīya and Bhartrihari have parallels in Kural and hence it may be presumed that there could be a common source to all these works.

7. Mamoolanar, a distinguished poet of the Sangam Age refers to the flooding of the Ganges on Pataliputra. The fire havoc in Pataliputra, which took place later on, was not made mention of by him. Hence he must have lived at the commencement of the Christian era or just before that. His reference to the Kural is therefore a valuable document, as it gives a clear proof that Tiruvalluvar ought to have flourished before him or at least was his contemporary.

8. Seettalai-Sāthanor, the author of Manimekhalai and a contemporary of Ilangovaḍigal of Silappathikāram fame, was an admirer of Valluvar. These poets of the two renowned epics were contemporaries of Seran-Senguttuvan who flourished after the second century. Prof. V. R. Ramachandra Dikshitar of the Madras University writes :—

" From the circumstance in which this reference occurs, we can claim a far greater antiquity to Valluvar than is generally accorded. The lines are put into the mouth of the deity at the Butasatukkam, who is reported to have referred it to a Brahmin lady Marudy, on whom the son of the king of the land Kakandan cast his eyes of love, desirous of sexual union. Kakandan, according to the story, is a king and contemporary of the mythical hero, Parasurama, the slayer of the Kshatriya monarchs. It is interesting to note that the Kural is quoted as an authority in narrating the incident of such old times, as the days of Parasurama."

9. The exact ideas of Bhagavat Gita are found in Tiruvalluvar's Kural. Hence, Kural does not belong to an earlier period than Maha Bharata.

यथा संहरते चायं कूर्मोऽङ्गानीव सर्वशः ।
इन्द्रियाणीन्द्रियार्थेभ्यस्तस्य प्रज्ञा प्रतिष्ठिता ॥

(*Gita Chapter* 2, *sloka* 58.)

ஒருமையு ளாமைபோ லைந்தடக்க லாற்றின்
எழுமையு மேமாப் புடைத்து. (*Tirukkural* 126)

10. The Vemba metre of Kural corresponds with the sutra style of Sanskrit literature of the ancient period, affording further proof of its ancient character.

11. Pandit P. K. Srinivasachariar argues that Tiruvalluvar belongs to Kaḍai-sangam, which was in existence about two thousand years ago. His grounds are that there are references to Tiruvalluvar and his kural in Manimekhalai and Kallāḍam and that the kural stanzas are quoted *verbatim* in the commentary of Irainar-Agapporul. He asserts that the statement that Kural is the last of the Sangam literature is entirely baseless, in as much as the fragrance of Kural is felt in almost all the ancient Sangam works.

தெய்வந் தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய்யெனப் பெய்யும் பெருமழை யென்றவப்
பொய்யில் புலவன் பொருளுரை தேறாய் (*Manimekhalai*)

12. There is another interesting story that Manimekhalai and Silappathikāram were written, while Vetrivēl Seziyon was ruling over the Pāndyan kingdom, who was succeeded by Talaialonganathu Seruvenra Nedun Seziyon. He was succeeded by Ugra Peru Vazuthi. It was during this period that due recognition was given by Sangam to Kural and that this Ugra Peru Vazuthi was one among the several poets of Tiruvalluvamālai, who admired and sang of Valluvar. If any weight is given to this statement, another critical problem to be solved is that Sāthanār, who lived two generations prior to Ugra Peru Vazuthi, could not have used the very stanza of Kural in his Manimekhalai. Mr. K. S. Srinivasa Pillai of Tanjore is also of the same opinion about the inconsistency of this statement.

13. Mr. R. P. Sethu Pillai of Tinnevelly writes in his book 'Thiruvalluvar Nool-Nayam' that the renowned poets Nakkīrar-the commentator of Iraianor Aga-porul, Sathanor, Ilangovaḍigal, Kapilar, Paranor and 47 other sangam poets were the contemporaries of Valluvar. We are at a loss to understand how far his argument will stand, in as much as other research scholars have proved them to be later than Valluvar.

Legends unbelievable

1. 'Adi-Bhagavan' in the first Kural refers to God and not at all to the parents of Valluvar, in as much as the legends claim the saint to be the product of Semi-Brahmanical parentage, which is in my opinion certainly unworthy of being taken as truth.

2. Adigamon, the alleged brother of Valluvar, is a king of great renown, extolled by poets like Kapilar and Auvaiyor and he was never adopted by anybody, as recorded in the mythical legends of Tiruvalluvamālai.

3. The adoption of Tiruvalluvar by a valluva at Mylapore is quite improbable, in as much as the term 'Valluvar' can be interpreted in many ways as pointed above.

4. There is nothing to substantiate the statement that he was a weaver by profession. The stanza presented by the Tamil Nāvalar Charitram is quite improbable and hence a mere forgery without basis. What is known is, that he was a native of Madura.

5. Tiruvalluvamālai can never be utilised for the purpose of historical investigation, as in the case of Bhoja Prabandha.

6. The introduction of deities like Siva and Saraswati, as pieces of historical evidence, can never be taken as an authority, as in the case of Sanskrit poets like Kalidasa, Bhavabhuti and Daṇḍin.

7. The traditions of Ceylon also centre round the myths of a similar kind and hence they also will have to be set aside.

8. The mythical stories connected with the life of Valluvar, are full of inaccuracies apart from improbabilities and inconsistencies. Hence, I am doubtful if any of these can have a solid basis to yield us any historical evidence.

9. Prof. Rangacharya of the Presidency College writes in the course of his learned article under the head "Studies in Sangam History":—

"In the first place, the story given in the Kapilar Ahaval is an incredibly silly and absurd jumble of lies. The utter incredibility of the story is seen not only in its intrinsic absurdity, but in the clear anachronism it commits in making Tiruvalluvar a contemporary of Adigamon, who, we are told, was the contemporary of Cheraman Perumal and Banabhadra. The legends that Uppai was an avatar of Bhrugu's wife and became *deifed* in the name of Mari and that Uruvai married God Veerabadhra at Thiruvalangadu, after an unsuccessful contest with Sabha-Nayaka in dancing is quite in keeping with the rest of the tradition. The Kapilar Ahaval is a very late forgery fathered upon Kapilar who was supposed to be Tiruvalluvar's brother, but who was not. The anti-brahmanical parentage, the juxtaposition of men and women who lived in different times as brothers and sisters, the disregard for human nature

and other features which characterise this tradition show that it was an invention of a silly forger who desired to bring the different literary figures he knew and whom he regarded as contemporaries in some connection with one another. The fact was, by the time that this poem was composed, Thiruvalluvar was in popular tradition, regarded as a Valluva or priest of the Paraya community. The story of Adi was invented to give a basis to it."

In the light of the facts and figures furnished above, it will be seen from the practical wisdom of the poet that he was a man of wide and practical experience of the world, who ought to have occupied a high position in the official world.

The Religion of Tiruvalluvar.

The religion of this celebrated poet could not be ascertained as every religion claims him to be its own devotee. Let us note the arguments put forward by each to substantiate his own statement.

A Christian

1. The reference of Adi-Bhagavan by Valluvar is none other than Adam and Eve of the Christian religion.

2. Elelasingha or Alera of Ceylon is identified by the followers of Christianity, without any justification whatsoever, with the Apostle St. Thomas.

3. Elela being the patron, admirer and disciple of Valluvar, might have converted him to Christianity.

4. The European Tamil scholars of the last century like Fr. Beschi and Dr. Pope were only attracted by the ethical code and rendered it into European languages, as these were purely Christian ecclesiastics.

5. Mr. Srinivasa Pillai of Tanjore presents another authority to the effect that the two commandments of Christianity are :—

(1) Submit your whole love and affection to the Almighty.

(2) Deal with others as you would like to be dealt with by them.

Tiruvalluvar follows the first commandment in his Kural—

பற்றுக பற்றற்றான் பற்றினை யப்பற்றைப்
பற்றுக பற்று விடற்கு

The second commandment is worshipped in his Kural—

அன்பின் வழிய துயிர்நிலை யஃதிலார்க்
கென்புதோல் போர்த்த உடம்பு

It is a noteworthy point that the name Adi corresponds with Adam, though the Hindu name Bhagavan does not correspond with the Christian name Eve. Further, Apostle St. Thomas, the alleged disciple of Valluvar could not have converted his master to his own

religion, as the incident, if at all believed, should be *vice-versa.* Tiruvalluvar being a poet-moralist of such a high repute could not have embraced Christianity, casting away his own religion, which he loved deeply. As the last argument seems to be ridiculous, I leave this to the best judgment of the readers in the educated world.

A Jaina

The jains claim Tiruvalluvar as their own, on the ground that the following epithets of Valluvar refer only to the Jain Arhats :—

(1) மலர்மிசை யேகினான் மாணடி சேர்ந்தார்
நிலமிசை நீடுவாழ் வார் *Kural*–3

Here the phrase 'மலர்மிசையேகினான்' is interpreted by the Jains as one Arhat who walked on the flower.

Again in Kural No. 6—

(2) பொறிவாயி லைந்தவித்தான் பொய்தீ ரொழுக்க
நெறிநின்றார் நீடுவாழ் வார்

the phrase 'ஐந்தவித்தான்' is interpreted as 'ஐம்புலப் பற்றுவிட்ட மெய்ஞ் ஞானியர்'

Again in Kural No. 8

(3) அறவாழி யந்தணன் றாள்சேர்ந்தார்க் கல்லாற்
பிறவாழி நீந்த லரிது.

the phrase 'அறவாழி யந்தணன்' is interpreted as 'தருமக் கடலாகிய அந்தணன்' or 'தரும சக்கர மேந்திய அந்தணன்' which means "The Law-Maker." This is also asserted as an epithet to Indra, who is worshipped also by the Jains.

(4) The Jains argue that Tiruvalluvar's fondness for the doctrine of Ahimsa shows him to be a Jain.

(5) The Jains identify Valluvar with one Elachariar of their religion. (Vide Abhidhana Chintāmaṇi)

(6) The following is the Jaina daily prayer in which the reference to Valluvar can be noted.

(a) வாழி மறையா னினங்கள் வாழி மறையாகமங்கள்
வாழி மனுநீதி மன்னர் மன்பதைகள் வாழியரோ
தெள்ளு குறட் செந்தேன் செவிகுளிரப் பெய்தமுகில்
வள்ளுவர் பாத மலர்.

(b) எப்பாலு மேத்துவா மின்பம் பொருளறமா
முப்பாலு மாயிரத்து முந்நூற்று—முப்பதா
வோரடி முக்கா லுரைத்த திருவள்ளுவனா
ரீரடி முக்கா லுமே.

(To be continued)

PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(*Continued from 118th page*)

Kollegal, in the District of Coimbatore with its suburb Mudikondān, is an historically important centre. Muḍikonḍān or Muḍikonḍasōlapuram should have been founded by Rājēndrachōla I and it was also called Desi-Uyyakonḍapaṭṭaman. There stood also a Jaina shrine here in the 12th century. Kollēgal (Kollegara) was also designated Tirbhuvana Mahādevi Chaturvēdimangalam. There stood a Vishnu temple by name Vīṛṛirunda Perumāl and a Saiva temple named Muḍikonḍeesvaram-Uḍayār at Muḍikonḍasōlapuram. The tank to which great sanctity was attached went by the name "Konginikirai". The merchants of Ayyavola made plenty of gifts to the temple of Manaleesvaramuḍaiya Mahādēva.

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Uyyakondan Tirumalai, near Trichinopoly is famous for its hill temple dedicated to Siva and it is situate on the south bank of the Kāvēri. The place was also named Nandivarma Mangalam, Karkuḍi and Rajasraya Chaturvēdi Mangalam. A complicated question of caste was decided here. On the strength of authorities such as Yājñavalkya, Gautama, Kauṭalya, Bōdhāyana and others the learned brāhmaṇas of this place defined a Māhishya, as one born of a Kshatriya father by a Vaisya mother, a Karaṇi as the daughter of Vaisya father by a Sūdra mother, and Radhakāra son of Māhishya father and a Karaṇi mother. The professions to be followed by Radhakāras are architecture, building coaches and chariots, erecting *Gōpuras* of temples with figures on them, preparation of instruments required by the Brāhmaṇas for their sacrificial ceremonies, building halls, making jewels for kings etc. It was also settled that Anulōma sect of Radhakāras was superior to the Pratilōma sect, *viz.*, from a father of a lower class and mother of a higher class.

The important irrigation channel went by the name Vaīramēgavāykāl and hamlet Nerkunram on the north of Kundur *alias* Rājanārāyanā Chaturvēdimangalam. The residents of this village and Srikarainallūr endowed for a festival in this temple during the reign of Vīrarājendradēva while he was seated on the throne named "Abhimānarāman" at Tiruvānai-kāval. A survey of the lands belonging to the temple was made during the third year of king Rājēndrachōla

while he was residing in the palace at Palayāru. A native of Murugānallūr made provision for the feeding of ascetics at the fort of the sacred hill on which the temple stands.

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Uttaramerur (Uttaramallur) in Madurāntakam Taluk, Chingleput District is famous for the Vishnu temple in it. It was named Rājendrachōla Chaturvēdimangalam and Gandagōpāla Chaturvēdimangalam in the inscriptions available in the temple. A local legislation of the great village-assembly of the place held its deliberations in the front hall of the "Thulābhāra Sri Kōyil". It states that the employees of the royal houseold and the Courts of Justice as well as Saiva-Brāhmanas, accountants, merchants, agriculturists, and the other communities should individually be responsible for the payments of the fines imposed upon the respective classes. King Rājarāja III was approached with a petition by the Trustee Mādari Amman temple here for the remission of the taxes on the lands given to the two Pidārī temples. The king granted the request and ordered the village assembly and the revenue collector to enter it in the accounts as tax-free. The high walls of the second enclosure of the sacred bath place inside the temple were put up by a dancing woman, who as well as her descendents on that account received certain privileges in the temple. The southern hamlet went by the name Kūndalūr and another by name Gōvindachchēri. A *Mutt* by name 'Arulāladāsan' existed in the place. Provision was made for celebrating certain festivals to the image of Sri Krishna in this temple which also went by the name Tiruvāikulamudaiyān. To the image of Anantanārāyana on the third storey of the temple and three auxiliary images in the lowermost floor, special worship was instituted on the four *ayana* days and during eclipses. Kulasekarachchambuvarāya exempted the residents of the streets round the temple from payment of taxes on looms and oil mills as in the case of those living round the temple of Tirukēdāramuḍaiyanāyanar.

In the epigraph available in this temple are given the qualifications of candidates for membership on the village committees and the defect which disqualified one from becoming a member in any one of them as well as the procedure adopted to appoint members of these committees. The date relating to this particular inscription falls in the early part of the tenth century. The rules regarding the committees are said to have been laid down in order that the wicked men might perish while good men might prosper. The method in which the members of the assembly made rules for choosing men once a year, Temple supervision, garden supervision and tank-supervision may be noted from the following list.

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(1) There shall be thirty wards in Uttaramallūr.

(2) In these thirty wards those that live in each ward shall assemble and shall choose men for "pot-tickets."

The qualifications which one must possess if he wanted his name to be entered on the 'pot-ticket' and put into the 'pot' are the following.

(1) He must own more than a quarter *Vēli* of tax-paying land.

(2) He must have a house built on his own site.

(3) His age must be above 35 and below 70.

(4) He must know the *Manthra-Brāhmana* himself and be able to teach it to others.

(5) Even if one owns only ⅛ *Vēli* of lands, he shall have his name entered in the 'pot-ticket' and put into the pot in case he has learnt at least one *Vēda* and one of the four *Bhāshyas*, and can explain it to others.

(6) Among those possessing the foregoing qualifications only such as are well-conversant with the business and conduct themselves according to sacred rules shall be chosen; and those who have acquired their wealth by honest means, whose minds are pure, and who have not been on any of these committees for the past three years shall also be chosen.

(7) Those who have been on any of these committees but have not submitted their accounts and their relations herein specified shall not have their names written on the 'pot-tickets' and put into the pot, *viz.*, the sons of the younger and elder-sisters of their mothers, the sons of their paternal aunts and maternal uncles, the brothers of their mothers, the brothers of their fathers, their brothers, their fathers-in-law, the brothers of their wives, the husbands of their sisters, the sons of their sisters, the sons-in-law who have married the daughters of disqualified persons, their fathers and their sons.

(8) Those against whom illicit sexual intercourse or the first four of the five great sins, *viz.*, killing a Brāhmin, drinking intoxicating liquors, theft, committing adultery with the wife of a spiritual teacher and associating with any one guilty of these crimes and all their various relations specified before shall not have their names written on the 'pot-tickets' and put into the 'pot'.

(9) Those who have been declared out-cast for association with low people shall not, until they have performed the expiatory ceremonies, have their names entered with 'pot-tickets' and put into the 'pot'.

(10) Those who are fool-hardy shall not have their names entered in the 'pot-tickets' and put into the 'pot.'

(11) Those who have stolen or plundered the property of others shall not have their names entered in the 'pot-tickets' and put into the 'pot.'

(12) Those who have taken forbidden dishes of any kind and who have not become pure by reason of having performed the expiatory ceremonies shall not to the end of their lives have their names written on the 'pot-tickets' and put into the 'pot' to be chosen to serve on the committees.

(13) Those who have become pure by performing expiatory ceremonies, those who have been village pests and have become pure by performing expiatory ceremonies and those who have been guilty of illicit sexual intercourse and have become pure by performing expiatory ceremonies all these thus specified shall not to the end of their lives 'have their names written on the pot tickets' for any of these committees and put into the pot. Excluding all these thus specified names of others shall be written for 'pot tickets' in the thirty wards and each of the thirty wards in the twelve hamlets of Uttaramallūr shall prepare a separate packet with a covering ticket specifying its contents tied to it. These packets shall be put into a 'pot'. The 'pot' tickets shall be opened in the midst of a full meeting of the village assembly, including the young and old members, convened for the purpose. All the temple priests, who happen to be on the village on the day of election, shall, without any exception whatsoever, be seated in the hall where the members meet. In the midst of the temple priests, one of them who happens to be the oldest shall stand up and lift the empty 'pot' so as to be seen by all the people present. Any young boy who knows nothing about the matter shall hand over to the standing priests one of the packets from the thirty wards. The contents in the packet shall be transferred to the empty 'pot' and well shaken. From this 'pot' one ticket shall be taken out by the young boy and made over to the arbitrator. While taking charge of the ticket the arbitrator shall receive it on the palm of his hand with the five fingers open. He shall read out the name on the ticket thus received. The ticket read by him shall also be read out by all the priests then present in the hall. The name thus read out shall be put down and accepted. Similarly one man shall be chosen for each of the thirty wards. Of the thirty persons thus chosen, those who have been previously on the garden supervision committee, on the tank supervision committee, those who are advanced in learning and those who are advanced in age shall be

chosen for the committee of annual supervision. Of the rest twelve shall be taken for the garden supervision committee and the remaining six shall form the tank supervision committee. The last two committees shall be chosen after an oral expression of opinion. The great men who are members of these three committees shall hold office for full one year and then retire. If any one who is on the committees is found guilty of any offence he shall be removed at once. For appointing the committees after these have retired the members of the committee for supervision of justice in the twelve hamlets of Uttaramallūr shall convene a meeting with the help of an arbitrator. The selection shall be by drawing 'pot-tickets' according to this order which lays down the rules thereof.

Arbitrators and those who have earned their wealth by honest means shall write the village accounts. One who was writing the accounts shall not be appointed to that office again until he submits his accounts for the period during which he was in the office to the great men of the big committee in charge of the accounts and he is declared to have been honest. The accounts which one has been writing he shall submit himself and other accountants shall not be brought to close his accounts. Thus from that year onwards it was decided that the committee shall always be appointed by pot-tickets alone. One of the earlier epigraphs differs from the later on certain points, *viz.*, the age qualifications it sets between 30 and 60, the exemption granted in item 5 in favour of learned men from the operation of the rule as regards property qualification laid down in item 1 finds no place in it, items 4 and 6 are amalgamated into composite one that among men who are well versed in the Vēdas and Sāstras and are well conversant with business those who have acquired their wealth by honest means, those whose minds are pure and those who have not been on any of the committees for the last three years shall be chosen, instead of the following clause which occurs in the earlier ones the latter has item 7 about disqualifications—those who are no near relatives of members who have just retired from these committees shall be appointed, there is nothing in the earlier one corresponding to items 8 to 13 of the later record, the mode of drawing tickets is very much abridged and the procedure to be appointed in appointing the last two committees is also abridged. In the later one it is not clear how the twelve required for the certain committees were to be chosen out of the thirteen names drawn from the pot while the earlier one is explicit on this point in as much as it lays down that the twelve hamlets of Uttaramallūr should be represented on the two committees each of which consisted

of six members and the item "for committees other than that of annual supervision no one shall be appointed who was on it once" finds no place in the later one. It is not known why only after a short period of two years the rules were revised. The later epigraphs appear to have been drafted with greater care than the earlier one though the latter is more explicit on one point. The partial relaxation in the later record of the rule as regards the property qualifications in favour of learned men was certainly an improvement.

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Danayakkan Kottai in Coimbatore District is an historically important centre. The fort here was named Nīlagirisādāran-kōttai evidently after the title Nīlagirisādaran or Nīlagirisādhaka *i.e.*, subduer of the Nilgiris, which title was assumed by Perumal-devar Dannāyaka. Epigraphy confirms the conquest of the Nīlgiris by the Hoysālas by frightening the Tōdas and offering of the peak of the Nīlgiris to the Goddess of Victory. The present name Daṇayakankōttai is probably from the military officers of Hōysalas having built a fort here in the thirteenth century where they had also a capital at Uṇṇāmulaipaṭṭaṇam i.e., Tiruvannamalai.

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Sholinghur in the district of North Arcot goes by the name "Shōliṅgapuram" in ancient vernacular literature. There is a temple dedicated to Anjaneya-god on a hill in the town and the shrine to Narasimha is at a higher level. The hill is named Kadigai and Kadigāchala. Close to the town, on the south-east corner of a large tank is the hillock Sudukāttumalai so named on account of its proximity to the burning ground "Sudukādu." In Sanskrit the hill was called Ghaṭikāchala and the town Cholasingapura.

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Takkolam near Conjeevaram in the District of North Arcot is famous for the worship of the element "water." The name of the place is 'Ūral' on that account and through mouth of the Bull there is an ever flowing supply of water. Nanditīrtha is another name. Būtunga, the feudatory of the Rāshtrakūta king Krishna III killed Chola king Rajāditya Ī in A.D., 949–50 at this place.

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Namakal, in Salem District, is noted for its hill fort and rock-cut temples in it. The Raṅganātha temple has three doorways the central being the regular entrance into the shrine, while the other

two are open only once on the Vaikunta Ekādasī day. On a raised platform the God Ranganātha is lying on a couch consisting of the serpent Kārkōṭaka, close to the west wall of the cave, which contains representations in relief of Tumburu, Nārada, Patañjali, and Brahma seated on the lotus issuing from the naval of God Vishnu. Near the feet of the god on the north-wall of the platform are representations of Madhu and Kaiṭabha and of the Moon. Close to the head of the god on the south wall is the Sun. On the base of the couch are the five weapons of god Vishnu. On the south wall of the hall is a representation of Trivikrama-avatār with Jāmbavat, Mahabali, a few Ghandharvas, and the Vāmana Avatāra. On the north wall is Sankaranārāyaṇa. The seven chief rivers are also represented in sculptures. Close to the group is Bala Narasimha. The central cell of the Lakshiminarasimha temple is on a raised platform with four pillars having the image of Narasimha with Rudra, Surya, Sanaka, Sanandana, Chandra and Brahma. The Sun and the Moon are fanning the Lord, Sanaka and Sanandana report news of the world while Rudra and Brahma appease Narasimha's anger. There are also the sculptures of Narasimha tearing open by two of His arms the bowels of Hiraṇyakasipu and Varāha avatār with Goddess Bhudevi uplifted on the right arm. Above the head of Varāha are the four Vēdas. At the bottom are Ādisēsha and Bhūmidēvī. Below Trivikrama's figure is king Māhabali with a kind of beaked-pot for pouring water in connection with the gift and Sukrācharya the preceptor objecting to the gift made by Mahābali.

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Negapatam, in the district of Tanjore is a sea-port town. Besides the temple of Kāyārōhaṇa this was once the seat of the Buddhists. Chintāmaṇivarman, king of Burma, who was a feudatory of the Chōla king during the reign of Rajaraja I put up a shrine to Buddha. It is the Vaishnava saint Tirumangai Alwar that carried away the golden image in this Buddha shrine and enriched the temple at Srirangam. Later on another Buddhist shrine was put up. Rājarājapperumpalli and Rajendracholaperumpalli being the names of both these Buddhist temples, we have to infer that they were founded during the reign of Rajaraja I and his son Rajendrachola I. The village Ānaimangalam was gifted by the Chola king Rajaraja I for the maintenance of this Buddhist shrine. During the 15th century some Buddhist monks from Pegu are said to have visited this shrine. 'Puduvēligōpuram' or 'Chinese pagoda' that was demolished some years ago is probably one of these shrines. Some Buddhist images were unearthed at this site a few years ago.

The Saptarishīsvara temple at **Lalgudi** went by the name of Tiruttavatturai Mahadevar in early days. There is evidence to prove that this original temple underwent renovation at a later period as inscriptions of the kings of various dynasties are engraved in the same hand, thus showing that there are copies of older records made at a subsequent date. During the reign of Rajādhirāja a noble man under the king named Ariyan-Suryan *alias* Rajendra Chola-Tamilādarayan of Urayur founded a Mutt in the village for feeding the pilgrims. Endowments were made for celebrating the 'Chittirai festival' in the temple. Lalgudi was named Iḍaiyāṟṟu Mangalam. King Rajaraja II issued orders to Periyan *alias* Edirilisolar Mūvēnda-solan to group the lands purchased by the Chediyarāyar at several places into new villages named Rājagambīrakūṟṟur. Shrines Āyiṟṟa-muḍaiyanāyanār and Desivitanka Pillayar existed in this temple. The name of the Vishnu temple here was Viṇṇagar Emberumān. From an epigraph in this temple it is evident that the lands in the village of Sembiyankōttur were subjected to annual settlement, as the result of which the lands could not be improved and the taxes paid regularly.

In 1436 A.D., was constructed the sluice here by a general named Anna Chaunḍappa Uḍaiyan son of Āyittarasar. The citizens of the eighteen village groups arranged for the collection of rent from persons colonising the lands belonging to the temples in the villages of Pennāgadam, Tiruvaratturai and Tirumārampāḍi, and to utilise the amount for the conduct of a special service. For the daily recital of the Saiva sacred hymns during the three occasions of daily worship provision was made. The speciality connected with this incident is that the chanting of these hymns was confined to Brahmins at that time, though it is done nowadays by a special class of Sudra chorists called *ōduvār*.

(To be continued)

" A CUP, A SAUCER AND A PERCOLATOR "

R. K. VISWANATHAN B. A.

[*Petitdigeuner*=**Coffee and rolls on rising.**]

In one of his writings for which he is justly famous, G. K. C., offers an original idea that is at once interesting and convincing. When you are discussing a certain topic with, let us say, Mr. W., and when you find that Mr. W., does not allow himself to be convinced of what you say, the only obvious course left to you is to clench tightly your fist and calmly and collectively aim and deal a precise blow at the tip of his nose ; and you may be rest assured that the next moment he will either fall in line with your opinion. or leave you to yourself and never bother you any more. I have had the good fortune of understanding the effectiveness of this methodic way of concluding heated arguments, whenever I was drawn into controversial discussions on the sublime subject of Coffee-drinking.

Coffee !—The mere mention, the mere thought of that enchanting and refreshing beverage produces in me an ecstatic state when I jump and sing and whistle with joy ; and at one such supreme moment I unconsciously uttered to a group of my friends ,—

" A cup of coffee is a joy for ever."

" Bravo !" cries one amongst them, " Here is Keats revisiting this forlorn earth to gladden every English-knowing heart with his rich melody and rhyming song."

My imagination, under the influence of this nectarious beverage, was soaring high ; the interruption of my friend proved only as a pat on my back ; and I remember how with my outstretched right hand I recited amidst enthusiastic acclamations and an admiration translated into a thousand ' hurrahs ',—

" Oh Coffee ! I shall ne'er forget thee,—
Though what thou art we know not and
What is most like thee ; they call thine
Colour by thine own name, and thine
Taste by thine own,—like the divine
Name of God, the Lord of Universe.—"

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It is remarkable that as years roll on, and as Father Time finds his head turning greyer and greyer, there seems to be a wide-spread craze for ' going back to nature ' ; and though fundamentally agree-

ing on this ideal each exponent has his own theory of attaining this end.

This cryptic phrase, this returning to nature, means that we must abandon this civilisation of ours, and pull down and scatter asunder all the work that man after man did and perfected—all the work, again, which speak of man's genius and the omnipresence of God—and march back to those ancient days when Mother Earth was very young, and man hunted every-day with his palaeoliths the roaming antelope for his food, and lived in caves and slept on the branches of trees. The protagonists of this retrograde philosophy do really dumbfound us with their un-natural theories; for do you think, dear reader, that you can command the hands of your trusty wrist-watch to move backwards? Or, again, if the River Ganges were to suddenly stop from its on-rushing flow and think of going back to its home of birth, those placid and snow-clad regions of the Himalayan heights, and however much we may sympathise with its home-loving nature, will not this abrupt and startling decision come to us as an incredible phantasy? This retrograde gyration which is beyond attainment in the handiwork of man and that of nature cannot but undoubtedly be far far away from the ken of man, the frail creature that he is. He must move with the march of time;—he can neither stop nor dare to step back.

Let us for a tittle of a moment console ourselves that we *can* go back to nature,—that is, lead the life of our progenitors, those ancient personages who left their Arctic home and came down and settled on the Gangetic plains. I would ask you with all humility: Where is the proof that theirs was the Nature's way of living? Surely they were also weary travellers on the highway of civilisation. You cannot fathom its depth, even as you cannot look up with shaded eyes, at those invisible heights!

The champions of this chimeric ideal along with the ultra-orthodox are the greatest enemies of the Queen of Beverages, this sweet-smelling Coffee, at whose ascendency liquors with the patronage of kings and the homage of peasants, had to tremble in their shoes and acknowledge defeat at her hands.

The idealist contends that coffee is an intoxicant (mild though it may be) a luxury and a bane to human welfare. Simplicity and coffee-drinking, according to him are poles apart. Hence his contempt for it. My answer to this is that in these days of 'toil and trouble', when man has to hunt after metallic coins instead of chasing the wild antelope, and depend in his life's journey both upon his mind and body, a little mild stimulant is essential. As regards its being a

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luxury and a bane to human health, time alone must answer that it is not. Silence is our emphatic answer.

The trump card of the orthodox is the un-written fact that our fore-fathers never knew anything about coffee. Let us take it for granted that they did not taste coffee. Well, then it was their mistake if they really did not! I can boldly say that they would not have objected to coffee-drinking, had they known it, in as much as it is in no way inferior to the juice of the Soma plant, the holy drink that was sipped at the solemn sacrifices.

We must also take into consideration the opinion of the medico. It is indefinite; rather it is an opinion that like the old man with his ass, tries to please everyone. If you happen to be attacked with influenza (may God forbid) and if you approach him and ask him if you can appease your appetite with coffee, he will advise you, as sure as you live, to do so. But if at any other moment, when you are hale and healthy and in a quarrelsome mood (may God bless you with this in plenty) you approach the self-same medico and tell him that coffee is not conducive to human health, he will endorse your opinion and will speak extempore on the subject and tire you out very soon.

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Having thus answered,—not with a running pen, but with reasons pure and simple,—all those critics of coffee, it shall be our duty to point out the real virtues of this *aqua caelestic,* without extolling it from house-tops, and to appeal to the common-sense of everyone—'*Argumentum adjudicium.*'

However strongly we may be impressed with the philosophy of 'eating to live,' the fact that what we eat and drink must be palatable can never be controverted so far as our work-a-day existence on this earth is concerned. That coffee is not tasty (thank God) no body has so far remarked. But it may be argued that it is not healthy. Recent research in the field of medical science has nailed this objection to the counter: Caffein—the active principle of coffee—which is considered as harmful to human weal, is, in a cup of coffee, very insignificant, and it has been declared that only when you consume about 50 cups of coffee a day would you be administering to yourself enough Caffeine to affect a little of your health. Two cups of coffee—alright take it as three cups if you are so particular—can be fearlessly and without any harm be drunk.

It is no animal extract but purely a vegetable drink; and so long as it is not a poison it stands on an equal footing with the

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other members of the vegetable kingdom, who satiate the appetite of man. God cannot, will not and should not, be prejudical towards it; because God, to be God, should be proof against, and far above such base attributes.

Again, the immediate effect of a drink of a cup of coffee is that enervating, refreshing and thought-provoking (poetic if you will) feeling of mind and body, which is but too well known to, and so much sought after by, every human being.

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To point out that coffee is the harbinger of bliss and concord in a home; that its presence in restaurants and social gathering is instrumental in bringing about amity between the various castes and creeds; and that a conversation carried on across the steaming coffee has its own salubrious effect on the parties—is like carrying coals to Newcastle.

If you promise, dear reader, that you will not dub me as an impertinent fellow, I shall put forth the following explanation for the churning of the ocean by the Devas and the Asuras, for the sake of Amrita.

The Ocean of Milk represents the bountiful resources of Nature; the Devas and the Asuras stand for the entire humanity, the Serpent and the Mount Meru are but the selfish and the ambitious qualities inherent in man. They—the Asuras and the Devas—churn or investigate through thick and thin and discover NECTOR—otherwise called COFFEE,—a name that has stood splendidly well the test of time.

"*Cogito, ergo sum*—(I think, therefore I am)" said Descartes; I find that coffee is enlivening, therefore I say that it is good; and will again repeat that a Cup of Coffee is a joy for ever.

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Gentle reader, be so good as to pause over what I have said above for a brief space of time, and shut this magazine you hold with your forefinger between these pages.—Oh, that is it! you will certainly agree with me now and be anxious to sip a cup of steaming, foaming, enticing coffee.

Another Cup of Coffee please!

KUMARADASA AND JANAKIHARANA

M. DORASWAMAYYA, B.A.

HISTORY OF THE MANUSCRIPTS

Jānakīharaṇa is a *mahākāvya* of Kumāradāsa which was famous all over India in ancient days and greatly praised by both *ālankārikas* and poets.[1] The work was first brought to light by the efforts of Principal Dharmārāma who, in the absence of the original, published a reconstruction out of the word-for-word gloss of king Rājasundara of Ceylon and laid bare the poetic treasures of this great Singhalese poet to us. An edition of this was brought out in Devanagari in Calcutta and another in Bombay.[2] The latter edition does not materially differ from the Calcutta edition though the editor claims to have obtained a number of manuscripts of the work from South India which fairly agree with one other and with that of the Calcutta edition and based his edition on them. The variants which he points out are of very insignificant nature. At any rate they settle the order of words as maintained in the Calcutta edition. During the search for manuscripts by the peripatetic party[3] in Malabar, Messrs. M. Ramakrishna Kavi and S. K. Ramanatha Sastriar came across a complete original text of this great work and a copy of the same is now preserved in the Government Oriental Manuscripts Library, Madras. Six years back another manuscript was obtained by the former from Malabar, which unfortunately contains only sargas xi-xx. For convenience, we

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1. For example, Bhoja in his Śringāraprakāśa mentions Jānakīharaṇa *vide* Prakāśa XI.

"नायकवर्णनं यथा—हरिविजय, रावणविजय, जानकीहरण, रघुवंशादौ।... ...नायिकावर्णनं यथा—कुवलयाश्वचरित, कुमारसम्भव जानकीहरणादौ। ... ...रतोत्सवोऽपि द्विधा सामान्यतः विशेषतश्च। सामान्यतो यथा—किरातार्जुनीयः शिशुपालवधश्च। विशेषतो यथा—कुमारसम्भवे, जानकीहरणे चेति।" etc.

Rājaśekhara praises Kumāradāsa and his work, (Sūktimuktāvali).

जानकीहरणं कर्तुं रघुवंशे स्थिते सति। कविः कुमारदासश्च रावणश्च यदि क्षमः॥

It has been sometimes assumed that Kalidasa must have been earlier than Kumāradāsa, on account of this verse. But it is more reasonable to attach less historical significance to it and more as an effort at pun.

Soḍhala mentions Kumāradāsa in Udayasundarīkathā pp. 154.

2. I-XV. Pt. Haridasa Sastri, Calcutta; I-X. Nandargikar, Bombay 1907.

3. Vide, Report on the Working of the Peripatetic Party in Search of Manuscripts 1920.

shall term the two manuscripts as A and B respectively. It has been said that all the printed texts closely resemble the Singhalese edition which was dependent on the gloss of Rājasundara. But on a comparison of the Singhalese and the Indian printed editions with the two available manuscripts the variation is so great that some of the verses appear to be from two different works. Among the points in difference the most crucial one is that all the words in most of the verses are rearranged in such a way that even prose order (*anvaya*) cannot be easily made out and sometimes even the meaning of the verse is affected. Again, the readings given in quotations found in Sūktimuktāvali,[1] Subhāshitāvali, Sārngadharapaddhati, Janāsrayī, Sarvānanda's commentary etc., agree with the text in the manuscripts but differ from the printed texts.[2] This fact alone amply testifies to the fact that the Singhalese edition was entirely a reconstruction and not the original. It is probable that Rājasundara had Jānakīharaṇa only up to XV-26 as the reconstruction ends there; for, had a copy of the complete work been available in Ceylon naturally his *sanna* would have also been complete. Though the Singhalese and the Calcutta editions do possess very many imperfections we must not blind ourselves to the great service the Editors did in preserving for us the work of such a great poet as Kumāradāsa in a readable form inspite of the great labour involved in the work of reconstruction and without whose effort we would be entirely strangers to the charms of this immortal Singhalese poet.

Hereunder a few typical examples of how the reconstruction was carried out may be cited.

PRINTED TEXT	MANUSCRIPT A
1. केचिद्विधातुं विधिमुद्यतेभ्यः	क्रियासु दक्षाः कुशलेतरेभ्यः
क्रियमासु दक्षाः कुशलेतरेभ्यः ।	भृत्या विधातुं विधिमुद्यतेभ्यः ।
आच्छिद्य वैवाहिककर्मयोग्य-	वस्तूनि वैवाहिककर्मयोग्या-
वस्तूनि भृत्या विदधुर्विधानम् ॥ VII. 46.	न्याछिद्य केचिद्विदधुर्विधेयम् ॥

1. *Jalhaṇa's Śūktimuktāvali* gives about eight verses under Kumāradāsa all of which are found in the manuscript copies of Jānakīharaṇa. But no verse quoted under Nāthakumāra is found in Jānakīharaṇa and this would be most improbable had the author of Jānakīharaṇa and Nāthakumāra were the same. *Vallabhadeva* gives some verses under Kumāradāsa and Kumāradatta and these are found in the work. Most likely the letters दास must have been misread into दत्त when deciphering old Devanāgari. The following verses are found in Janakīharaṇa :—Vallabhadeva No. 1753—XI-61 ; 1754—XI-74 ; 1752 —XI-60 ; 1812—XII-9 ; 1754 ; 1755—XI-76 ; 1757—III-2.

2. Janāsrayī in his Chando-vichiti, *vide* Tirumalai Sri Venkatesvara Vol. 1. No. 2. Sarvānanda in his Amaratīkā.

PRINTED TEXT	MANUSCRIPT A
2. असावपत्यं गुणपक्षवर्तिनीं- मतिं समालम्ब्य गुणैः पुरस्कृतम् । जगौ ततः साधु गुरुर्गरीयसीं गिरं सतीनामुचितव्रताश्रयाम् ॥ IX. 3.	ततः समालम्ब्य पतिं पुरस्कृतं गुणैरपत्यं गुणपक्षवर्तिनीम् । गिरं गुरुस्साधुगरीयसीमसौ- जगौ सतीनामुचितव्रताश्रयाम् ॥
3. स्नानस्य रत्नाभरणेन दीप्त- माकल्पमन्ते विधिवद्विधाय । ययौ वधूर्वेदविधौ कृतार्घ्य- वेद्या उपान्तं विधुरा स्मरेण ॥ VII. 48.	आकल्पमन्ते विधिवद्विधाय स्नानस्य रत्नाभरणेन दीप्तम् । वधूरुपान्तं विधुरा स्मरेण वेद्या ययौ वेदविदा कृतार्घ्यम् ॥
4. शोकाख्यमस्य वैदेह्या विवाहपरिलम्बजम् । हृच्छल्यमस्तुंकारेण तपस्यन्निचकर्ष सः॥ VI. 53.	तपस्यन्नथ वैदेह्या विवाहपरिलम्भजम् । अस्तुंकारेण शोकाख्यं हृच्छल्यं निचकर्ष सः॥
5. शच्या विवाहस्य विधानमाद्यं नामान्तरेण प्रथितं विधिज्ञः । पर्यस्त चित्तानि तथा सुताया नृपस्य तत्रैव जनस्ततान ॥ VII. 47.	तत्रैवपर्यस्य यथा सुताया नृपस्य चित्तानि जनो विधिज्ञः आद्यं विवाहस्य ततान शच्या नामान्तरेण प्रथितं विधानम् ॥
6. हारि प्रलापोऽथ निधिर्गुणानां निधाय चक्षुर्मदमन्दपातम् । पर्यन्तभूमौ निकटोपयाता- मुवाच वाचं प्रतिहाररक्षीम् ॥ III. 25.	पर्यन्तभूमौ मदमन्दपातं चक्षुर्निधायाथ निधिर्गुणानाम् । उवाच वाचं निकटोपयातां हारि प्रलापः प्रतिहाररक्षीम् ॥
7. [1]अथ रामं वृषस्यन्ती प्रपेदे नैकसीसुता । इव चिन्ता दरिद्रस्य स्थूललक्षं नरेश्वरम् ॥ X. 72.	अथरामं वृषस्यन्ती प्रपेदे कैकसीसुता । प्रचिन्तेव दरिद्रस्य स्थूललक्षं नरेश्वरम् ॥
8. "खलु प्रजहाति मुहुर्विरचितांजलिर्विष्टरं" XIII. 39.	विकल्पघटितं स्वयं दिशि भवन्तमालोक्यसा- चिरेण खलु निर्घृणस्मृतिपथे कृतो यज्जनः । इति प्रजगती मुहुर्विरचितां जलिर्विष्टरं- करोति तव विद्विषश्चकितदृष्टिकृष्टायुधम् ॥

The examples can be multiplied to any number which will serve no additional purpose. We hope these would be quite sufficient to prove that the text in the printed editions is not the work of Kumāradāsa.

As is ever the case with very widely studied works the two manuscripts, as far as can be examined in the available portions show marked differences. The manuscript B contains in many *sargas* a number of verses in excess of the manuscript A. It is not rare, however, to find a verse or two from A being omitted in B though this is

1. *Vide* Nandargikar's Kumāradāsa and his place in Sanskrit Literature, pp. 12. This is to illustrate how wrong conclusions are sometimes drawn out of faulty texts.

not a regular feature. Among the verses which are found in both the manuscripts it is generally found slight variation and the readings of B are found to be better than that of A. But the number of verses in A agrees generally with those in the printed text by which we may safely conclude that Rājasundara must have possessed a version of the text as existing in manuscript A. A comparative statement will make this point clear.

Sarga	No. of verses in Ms. A.	No. of verses in Ms. B	No. in the Printed Text
XI	97	100	96
XII	56	89	56
XIII	44	93	46
XIV	84	88	81
XV	66	100	ends in the middle.
XVI	74	83	
XVII	43	103	
XVIII	130 (about)	140	
XIX	64	96	
XX	63	89	

It is very difficult to account for the extra verses in B. All the verses possess the individualism of Kumāradāsa both in thought and expression. On a very close examination one of such verses[1] bears a strong resemblance in thought and diction to a verse of Māgha. This, however, does not imply that these verses were interpollated by some poet later than Māgha or that Kumāradāsa must have been later than Māgha. Either of these conclusions can easily be proved to be erroneous. We can only say that either the thought must be traced to a common original or Māgha unconsciously echoed Kumāradāsa. Though the number of verses in A and the printed text are nearly equal yet A sometimes gives some extra verses.[2]

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1. The verse in particular is:—

ऊर्ध्वांशुपाशे दिननाथबिम्बे यातोदयेऽस्तं व्रजतीन्दुबिम्बे ।
धत्तेऽयमद्रिः प्रविलम्ब्रमानघन्टाद्वयाबद्धगजेन्द्रलीलाम् ॥

Cf. with Śisupālavadha—IV-20.

उदयति विततोर्ध्वरश्मिरज्ञावहिमकरे हिमधाम्नि याति चास्तम् ।
वहति गिरिरयं विलम्बिघन्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥

2. For instance the following verse occurs in Ms. A after I—51

तुषारधारास्नपितस्य यस्य रविप्रभातेषु निकुंजवक्षः ।
सदानुलिंपत्यरुणाऽब्जकोशकान्तेन बालातपकुङ्कुमेन ॥

and after VIII—53

तद्विहारविषमे सहायतामाचरन्निव रते विपर्यये ।
हारमध्यमणिरङ्गनामुरस्याजघान विचलन्मुहुर्मुहुः ॥

In this connection it is necessary to discuss a few of the minor absurdities caused by the faulty texts and which gave rise to any amount of conjecture and speculation. One of such is the additional names attributed to Kumāradāsa. Nandargikar[1] culls out from various anthologies verses which are quoted under the names of Sri Kumara, Kumarabhatta, Natha Kumara, Kumaradatta, etc., apart from those of the verses under Kumāradāsa. He suggests that Kumāraparichāraka[2] may also be a name of his as found in one of the reconstructed verses at the end of the Singhalese text. None of the verses mentioned, leaving aside those under Kumāradāsa, are found in the original text except in the solitary case which is most probably an error of the scribe.[3] To completely remove any doubt we shall quote the *chakrabandha* in the Manuscript B, in canto XVIII, which clearly states the name of the author and the work.

तस्याकुञ्चितजानुमद्रिसदृशं देहं ददौ दाहिना
सङ्ग्रामाग्रमनल्पराक्षसजयश्रीरञ्जितं सर्वदा ।
कृत्वा रक्षितकीर्तिसाहसमपि प्राणं बलस्य क्रुधा
धार्ष्ट्यं श्वातनु शासनोऽपि कृतया नादीनदानेकधा ॥

The third *valaya* reads "*Kumāradāsasya*"

And the sixth *valaya* reads "*Jānakīharaṇam*"

The term *atiśayabhūta* (अतिशयभूत)[4] caused an unusual amount of flutter amongst the critics. No such expression is present in either of the two manuscripts. The colophons at the end of each sarga of Jānakīharaṇa in A is generally like this :—

इति सिंहलकवेः कुमारदासस्य कृतौ जानकीहरणे महाकाव्ये त्रयोदशः सर्गः ।

and that of B is still more simple :—

इति जानकीहरणे त्रयोदशः सर्गः

It is seen that no mention is made of the short epithet summarising the plot of the poem as found in the printed text.

Probably the expression *atiśayabhūta* means that the reconstructed poem far surpasses the original text.

1. Nandargikar, Kumaradāsa—pp. 2.

2. Dr. Keith gives this as an example to show the extent to which Kumāradāsa loved periphrasis as is usual with the learned Doctor to draw conclusions without going through the original texts even when they are available. (Skt. Lit. pp. 123). But it is shown further on that this was due to the blunder of the reconstructors of the poem and not that of the poet. In explaining tha name Kumāradāsa, Singhalese *sanna* might have given *parichāraka* as a synonym to *dāsa*.

3. *Vide* foot-note 1, pp. 204.

4. Nandargikar—Kumāradāsa pp. 2 and 3.

HIS DATE

When the author of Jānakīharaṇa flourished is a question which has not yet left the speculative stage and it is impossible to determine it, with any certitude with the available data. The dates assigned to him vary very widely between first quarter of the sixth century (about) and the middle of the eighth century A.D. In this little contribution an endeavour is made to show that these dates require modification and that with the available material only a lower limit can be hazarded.

At the end of Jānakīharaṇa (Ms. A), the following verses are found and as they are autobiographical in character they deserve quotation and careful study.

नित्यं सद्गुणभक्तिरिन्द्रियदमः श्रीसंयतः संयतः
शस्त्रद्योतितमूर्ध्नि मुक्तहृदयोऽभीसङ्गतः सङ्गतः ।
विद्वानस्यकवेः पितार्यहृदयः श्रीमानितो मानितो
लङ्कैश्वर्यभुजः कुमारमणिरित्यासन्नयः सन्नयः ॥

येनारिप्रकृतिं निराकृतवता संमानितो मानितो
यस्य स्वाङ्गमभिघ्नतो रिपु भृशं नाशोऽभितः शोभितः ।
श्रीमेघोऽस्य कवेरसौ किल बृहद्धामातुलो मातुलो
दृष्टस्त्रासजडं द्विषामधिगतत्रासेनया सेनया ॥

श्रीमानेकः शरण्यः परिभवविपदां भाजनानां जनानां
रूपेणानुप्रयातो दिवमतिसुभगं रञ्जयन्तं जयन्तम् ।
भ्राता तन्मातुरन्यः शशिधवलयशःकारणानां रणानां
कर्तुः पुत्रोऽग्रबोधिः जनशिरसि लसद्भासुराज्ञः सुराज्ञः ॥

आदायैनं दशायां स्थितमपि तदहःस्रस्तनाभ्यां स्तनाभ्यां
तुष्टे तस्मिन्नदानामिरिहतापितृके पारयन्तौ रयन्तौ ।
आत्मापत्याविशेषं पुपुषतुरगतप्रेमदान्तौ मदान्तौ
[1]यत्सानाथ्यात्स काव्यं व्यरचयदसुरद्विण्महार्थं महार्थम् ॥

Though there are difficulties in understanding the verses satisfactorily the following points can be picked out.

Kumāradāsa's father was a king of Lanka or Ceylon and his name was Mānita; and he was killed on the battle-field on the very

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1. The Singhalese edition contains the following verse at the end of the book :—

कृतज्ञ इति मातुलद्वितययत्नसानाथ्यतो महार्थमसुरद्विषो व्यरचयन् महार्थ कविः ।
कुमारपरिचारकः सफलहार्द्रसिद्धिः सुधीः श्रुतो जगति जानकीहरणकाव्यमेतन्महत् ॥

The presence of this last line removes any unwarranted doubt that may exist as to the genuineness of the verses. The Singhalese editors laboured under great difficulties and in this case they had to change even the metre.

day this poet was born. The child suffered from some incurable infirmity. His two maternal uncles Megha and Agrabodhi took charge of him and brought him up with the same affection as their own children. He wrote this book when he was under the care of his uncles.

With these facts in view let us examine the grounds for a revision of the accepted dates. According to Mahāvamsa, Kumāradhātusena I, son of Moggallanna, ruled Ceylon for nine years (513–522 A.D.). This valiant king is identified with Kumāradāsa. It is remarkable there is no mention of his literary achievements in Mahāvamśa and this goes strongly against the identity of the two persons. Name of Kumāradāsa's father is Mānita and not Moggallana (Maudgalyāyana in Sanskrit) and there is no mention of an infirmity, which in the words of Rājasekhara,[1] amounted to '*blindness from birth.*' This would surely incapacitate the martial activities of the King. Hence we cannot with any plausible reason accept the identity of Kumāradāsa and Kumāradhātusena and hence the date 513 A.D., usually assigned to him requires alteration.

Dr. Keith[2] following the Bombay editor coolly assumes that Kumāradāsa must have studied Kāśikāvritti (C. 650 A.D.) and must have incorporated some rare forms to embellish his work. Why Kumāradāsa should go to that work to choose some rare forms is not explained. History of every language demonstrates that the Grammarian comes after the advent of literature and enterprise of poets. No poet goes to a book of Grammar to select some obsolete forms to adorn his work. The natural conclusion that must be drawn when obsolete forms are found in a work is that the work must belong to an age when the rules of grammar were not codified or were adopted. The critics avoid the possibility of *Kāśikākāra* taking the forms from the work of Kumāradāsa which is more probable. They assert that Kumāradāsa shows the influence of Bharavi, Magha and others. In such a case the only way for an impartial critic is to examine carefully whether the thoughts found in common with these poets can be traced to some common source, which might have inspired the same thought in both the

1. "...कुमारदासादयः जात्यन्धाः" Kāvyamīmānsā—pp. 12.

2. Keith: Sanskrit Literature pp. 119, 123. Dr. Keith tacitly assumes that Kumāradāsa must have known Kāśikāvritti. As it is now shown that the work must have been extent before 580 A.D., it is high time that such assumptions should be discarded.

poets. It will be shown that Kumāradāsa lived prior to Māgha and there is no similarity between Bhāravi and Kumāradāsa at least in the so-called examples.[1] The style of Kumāradāsa appears to be more archaic than either Bharavi or Magha and it must be said that he must have lived decidedly earlier than either of them.

We have thus shown that any date that may be assigned to Kumāradāsa has to face strong objections. It has been shown[2] that two of the verses from Jānakīharaṇa were found quoted in Janāśraya Chandovichiti which must have been composed before 580 A.D.[3] This completely disproves all the weighty arguments advanced to place Kumāradāsa in the middle of the eighth century or later and also the theory that Kāśikākāra was known to Kumāradāsa, if we accept the dates of Vāmana and Jayāditya as about 650 A.D.

All that the available data can supply is the lower limit to the date of Kumāradāsa. Probably he belonged to the unwritten period of history in Mahavamsa in the early centuries of Christian era as may be judged from the style of the poet.

AN ESTIMATE

There can be no question that Kumāradāsa enjoyed great popularity in ancient days as the quotations which have survived to our times clearly show. Had the original of this been available the greatness of this blind poet would probably have been better appreciated. The reconstructed version lacks the mellifluous notes and fine shades of thought present in the original verse.

Leaving aside the hoary sages Vyāsa and Vālmiki to whom Time has given a semi-legendary character, Pāṇini and Vararuchi the only poet who can excel Kumāradāsa in fertility of thought and originality in construction is probably Kālidāsa. The style of Kālidāsa is highly refined and Kumāradāsa does not approach this standard and his style appears to be more archaic than that of Kālidāsa. Though that great power of expressing the essence of human life and experience and the graphic delineation of a picture, is a gift of Kālidāsa alone yet Kumāradāsa presents the same qualities probably to a lesser extent. Kumāradāsa would have excelled Kālidasa but for the more archaic nature of his style.

1. Keith—Sanskrit Literature pp. 122 *(f.n.)*

2. M. Ramakrishna Kavi—Jānāśraya School of Sanskrit Prosody. Tirumalai Srī Venkateśvara—Vol. I. No. 2.

3. Vide also J.A.H.R.S. Vol. VI Page. 17, for the Polumuru plates.

The work consists of twenty *sargas* and contains over 1500 verses. The first ten sargas relate the story of Rama's birth, his marriage with Sīta, his exile, and the carrying away of Sīta by Rāvaṇa. The eleventh and twelfth take us to Kishkindhā where Rama passess the rainy season awaiting the bright autumn. The thirteenth relates the story of Sundarakāṇḍa and the fourteenth graphically describes the building great causeway across the ocean. The fifteenth describes the embassy of Angada, and the sixteenth the most beautiful *sarga* of the work describes the sunset on the eve of the great war on the sea-girt Lanka. The next three cantos describe the long struggle against the Rākshasas and the final triumph of Rama. The twentieth describes the return of Rāma, Sīta and Lakshmaṇa in the aerial chariot Pushpaka to Ayodhya. This is another of the splendid cantos in the book. The reminiscences of the different vicissitudes and the toils they underwent during their long period of *vanavāsa* as they look down on the familiar scenes from the aerial chariot forms the subject of this canto. He is crowned King by his loyal brothers and subjects.

The story is well known. It is the touch of a mahākavi that lends new grace to the immortal epic. It is his archaic and natural simplicity which appeals to us and the slight effort in *Alankara* or embellishment makes his poem interesting and pleasing. There is variety in thought and description which so much goes to the appreciation of a poet. Had Kumāradāsa known the highly polished expression of Bhāravi or the works of Bāṇa or the deep stirring emotions of Bhavabhūti he could have excelled very easily any one of them gifted as he was with originality of thought. In technical language, his style is called *Vaidarbhi*. Some scholars assert that there are some ungrammatical forms here and there. But even great Pāṇini is said to have used like form " संध्यावधूं गृह्यकरेण ". In the dramas attributed to Bhasa, which certainly belong to an early period of Sanskrit literature, there are present a number of instances of violation of Grammar. In the words of Mankhuka[1] there are innumerable blemishes in the works of great men but it is their merit that is of count. Kumāradāsa is fond of using yamaka and more sparingly śabdālankāra in his book. As is the custom with ancient poets, which was followed by Bhāravi and Māgha, Kumāradāsa exhibits his power to use different metres in the *yuddhavarṇanā* in *sarga* XVIII, which also shows his skill in artistic handing of prosody.

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1. Mankhuka in his Sāhityamīmamsa (Tanjore Library) says:—
   सूत्रवार्तिकभाष्येषु दृस्यतेचाप—शब्दनम्

The following examples may well illustrate his originality of thought and gracefulness in expression.

1. जलधरस्य तटे तटितो बभुर्ग्रहगणग्रसनानि वितन्वतः ।
उदरमाशु विभिद्य विनिर्गता रविकरा इव कन्चनरोचिषः ॥ XI—53

2. शिशिरशीकरवाहिनि मारुते वरति शीतभयादिव सत्वरम् ।
मनसिजः प्रविवेश वियोगिनीहृदयमाहितशोकहुताशनम् ॥ XI—64

3. पतति वृष्टिरियं नु निरन्तरं रजतरज्जुशताकृतिरायताः ।
जलधरस्य पतद्भुविमण्डलं स्फटिकदण्डशतैर्नु विधारितम् ॥ XI—79

4. विभान्त्यमी बालमृणालपाण्डरा विसृष्टधाराशरदभ्रसञ्चयाः ।
सुरेन्द्रचापेन विधूय सञ्चिता दिगङ्गनानामिव तूलराशयः ॥ XII—14

5. चषकमधुनि बिम्बितं प्रियाया नयनमवेक्ष्य सरोजशङ्कयालिः ।
अधिमधुनिपपात गन्धलोभाद्विषयसुखप्रवणे कथं विवेकः ॥ XVI—59

6. स्तनतटनिहितः करोऽवधूतः परिगादिते समाधिश्रितं च मौनम् ।
विकसितमपि सान्त्वने सरोषं प्रणयिजने युवतेरयं हि दण्डः ॥ XVI—6

7. ललाटविन्यस्तकराग्रवारितप्रभाकरांशुस्त्रवजिह्मितेक्षणैः ।
निशाचरैरस्य विमानमीक्षितं विवेश भृङ्गोदरसंनिभं नभः ॥ XX—2

8. शुभ्राभ्रफेनरुचिकल्पितहंसलीलः पश्यन्विशालशफरीनयनेन हृद्यम् ।
आलोलवीचिकरयुग्मकृताञ्जलिस्त्वां उत्तिष्ठतीव जलराशिरतीव हृष्टः ॥ XX—24

9. पूर्वाम्बुधिस्तरलतुङ्गितवीचिहस्तैः आलिङ्ग्यचुम्बति नदीरतिऽनिर्विशङ्कम् ।
सापत्न्यकोपविवशेव नितम्बकन्या पाश्चात्यसागरमुपैति कृतोरुवेगा ॥ XX—42

10. नखेन कृत्वा नवचन्द्रसन्निभं विधाय बन्धूकदलं कपोलयोः ।
प्रियाय कोपं समुदाहरन्त्यसौ परस्यगोपी नखमार्गशङ्किने ॥ XII—30

"Fate was long unkind to Kumāradāsa" and the critics too. He is taken severely to task for his ignorance of Vāmana's sutra forbidding the initial use of 'khalu'. The one verse, usually given as its typical example, is given on page 205 to illustrate how the critics draw wrong conclusions out of texts and prejudice. There is not a single verse in the work where there is an initial use of 'khalu.'

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1. नपादौखल्वादयः। Kāvyamāla Edition, pp. 60. Keith, in Sanskrit Literature pp. 119, mentions about an example. There is no example at all under that Sūtra in the work.

DEVASTHANAM NOTES

IN THE COURT OF THE DISTRICT JUDGE OF CHITTOOR.

PRESENT: F.G. BUTLER ESQ., M.A., I.C.S., Bar-at-Law, District Judge

Saturday, the 10th day of September 1932.

CIVIL MISCELLANEOUS PETITION NO. 25 of 1932

O.S. 31 OF 1898

BETWEEN :

1. The Madras Hindu Religious Endowments' Board 2. R. Surya Rao, President, Hindu Religious Endowments' Board, Madras.	*Petitioners.*

AND :

Sri Mahant Prayaga Dossjee Varu, Vicharanakartha of the Tirumalai, Tirupati Etc., Devasthanams, Tirupati.	*Respondent*

Petition under clause 2 of the Privy Council Scheme, praying that in the circumstances stated therein, this Court may be pleased to issue a direction to the Vicharanakartha not to draw, and to the Treasurer not to pay, moneys out of the Devasthanam funds for expenses to oppose the grant of assent by His Excellency the Viceroy, to the Tirumalai-Tirupati Bill as passed by the Madras Legislative Council, to pass an interim order to that effect pending disposal of this petition, to frame a rule, if necessary, preventing the incurring of such expenditure, and to regulate the incurring of such expenditure.

This petition coming on this day for hearing : Upon perusing the petition, the counter filed by the respondent and the Scheme and the rules framed thereunder, and upon hearing the arguments of Mr. M. Ananthasayanam Aiyangar, pleader for the petitioner and of Mr. C. Duraiswami Aiyangar, Advocate for the respondent, the Court made the following

ORDER

This is an application by the Hindu Religious Endowments' Board under clause 2 of the Scheme for the management of the Tirumalai, Tirupati Devasthanams, in respect of expenditure which it is alleged that the Vicharanakartha contemplates in order to prevent His Excellency the Viceroy from granting his assent to the Bill recently passed by the Madras Legislative Council for the management of the said Devasthanams. I am asked, firstly, to issue a direction that money shall not be drawn for the purpose of opposing the grant of assent by His Excellency the Viceroy, and, if necessary, to frame an *ad hoc* rule for the purpose, or, without placing an absolute veto on such expenditure, to impose limits within which such expenditure shall be incurred.

2. The general basis, on which the petition has been argued, is the assumption that the Bill, which has been passed by the Legislative Council without dissent, must necessarily be a good thing, and to oppose it, must be a bad thing. I do not consider it within my province, or necessary for the disposal of this application, to express any opinion on the merits of the Bill. The Bill, as passed, effects wide changes in the management of well-known Devasthanams, and, not only are the interests of the Vicharanakartha affected--for, he is virtually removed from management—but also, those of the public, who frequent and contribute to the funds of the temple. It is quite possible for persons honestly to suggest that it may not be desirable to vest the management of these Devasthanams in a Committee on which there shall be a majority of members elected from and by the Local Legislative Council. The Bill places wide powers in the hands of this Committee, and wider powers in those of the Commissioner to be appointed under the Act, and places the Devasthanams entirely outside the control of the Courts, in respect of suits under section 92 of the Civil Procedure Code, or of those provisions of the Hindu Religious Endowments' Board that would otherwise apply. It is also a matter, that may be very fairly argued, whether the mode in which Legislative Council has provided for the disposal of surplus funds can be said to be in the best interests of the Institution. I express no opinion on these points: it is not my province to do so. I merely say that there are points on which it is possible to hold two opinions, and that it is not necessary to hold that the Vicharanakartha must be misspending money, and actuated by unworthy motives, if he takes steps to secure that His Excellency the Governor-General shall withhold his

assent to the Bill as passed. I am therefore unable to assent to the postulate of the petitioner, that any opposition to the Bill as passed must be factious and impliedly dishonest, and I find myself unable to hold that it is an improper act on the part of the Vicharanakartha further to oppose the passing of the Bill.

This being the view I take, the disposal of this petition is simple. It has been suggested that the Vicharanakartha will take this opportunity of spending large sums of money and also, as I understand it, under the screen of opposing the measure, misappropriate the funds of the Institution. There is no reason to suppose any such thing. It is true that the budget does not provide specifically for any such expenditure. The funds of the temples are in the hands of the Treasurer appointed by this Court, and the Treasurer's acts are controlled by the Scheme framed by the Judicial Committee. The Vicharanakartha can only obtain his funds through the Treasurer. It is the duty, as I understand it, of the Treasurer to see that the funds for which the Vicharanakartha applies, are within the provisions of the budget. If they are not within the provisions of the budget I assume that the Treasurer will not put the Vicharanakartha in funds except to the limited extent that is provided for by clause 4 of the Scheme. *The Vicharanakartha has power, under the Scheme and the Rules made by this Court, to transfer allotments from one minor head to another within the same major head, and, if he can meet the expenditure properly required for the purpose of prevailing upon His Excellency the Governor General to withhold his assent, I see no reason why he should not do so.* Further, the powers of this Court are very limited under the Scheme. Clause 2 of the Scheme gives the power to frame rules to prevent misappropriation and to ensure the proper management of any assets or other properties, or investments, *but, the expenditure is largely within the discretion of the Vicharanakartha, and the Court has not the power to say on what the Vicharanakartha shall or shall not spend the funds of the Devasthanams. It is his duty to prepare a budget, a copy of which shall be filed in Court, but the budget is not sanctioned by the Court, and the Court has no power to strike out any particular item.* The proposal that I should frame an *ad hoc* rule forbidding the Vicharanakartha to expend moneys for specific purposes, does not appeal to me, and there is much force in the contention of the respondent that to do so, would require an amendment of the Scheme which this Court is not competent to make. It has to be assumed that the moneys will be properly expended, and, under the existing Scheme, if the moneys

are not properly expended, it is open to any person interested, to apply to this Court for the appropriate remedy.

The petition is, therefore, dismissed with costs. Vakil's fee Rs. 15.

Pronounced in open Court.

(Sd.) F. G. BUTLER,
District Judge.

(True Copy.)

Sri Vari Brahmotsavam at Tirumalai, *via.*, Tirupati.

The Brahmotsavam of Lord Sri Venkatesa, the deity of All-India Sacredness installed in the Temple on the Seshadri Hills on Tirumalai, *via* Tirupati which began on the 1st instant ended successfully on the 10th. Several lakhs of people from all over the country attended the function which was the grandest ever seen in this country.

The whole management in the hands of His Holiness Sri Mahant Prayaga Dossjee Varu, the Vicharanakartha of the T. T. etc., Devasthanams was assisted by Bavaji Narayana Dossji Varu, the Vicharanakartha's Prathinidhi. The pilgrims' comforts were well attended to. During all the ten days there was poor-feeding where thousands of poor people were sumptuously fed. The whole Utsavam was majestically conducted without a single untoward incident.

The Boys Scouts and the Police force splendidly kept the rushing pilgrims in order not only in their entry into the temple for Darśaṇa of Sri Venkatachalapathi but also during the morning and evening processions. Pilgrims were attracted for this annual function from Mount Kailas to Rameswaram and from Dwaraka to Puri.

On the Rathotsavam day soon after the car procession of the temple His Holiness was led to the Hathiramjee Mutt in procession where His Holiness offered prayers to the Gadi and sat on it which was established in the Mutt by the Great Sri Swami Hathiram Bava, the great venerable saint from the North, after an interval of 4 years on his return recently from his pilgrimage tour to Badrinath etc., places.

The function was observed as a unique one in the annals of Tirumalai, Tirupati etc., Devasthanams. Several distinguished visitors graced the occasion inclusive of Messrs F. G. Butler I.C.S., the District and Sessions Judge, I. M. Fraser, I.C.S., the District Magistrate, Chittoor, N. D. Krishna Rao, M.A., I.C.S., Joint Magistrate, Chandragiri, the District Superintendent of Police (Chittoor District), M. Ramakrishna Reddiar, several Marwari Bankers and prominent citizens of H. E. H. The Nizam's Dominions, Bombay, Maharashtra, Gujarat, Rajaputana and Bengal. In the presence of this huge gathering and all the members of the staff of the Devasthanams office His Holiness Sri Mahant Prayaga Dossji Varu sat on the Gadi and held his Durbar amidst acclamations and deafening cheers from those present. As soon as he sat on the Gadi, the staff, and then the pilgrims paid their homage to him.

On behalf of Sri Mahant, Bavaji Narayana Dossji thanked all those present for gracing this occasion, especially the pilgrims from all parts of the country for their unflinching love to Sri Mahant and Sri Swami Hathiramji Mutt and their deep devotion to Lord Sri Venkatesvara. He expressed his thanks and admiration for the pilgrims for their reverence to the two Institutions.

After Bavaji Narayana Dossji's impressive and touching address (on behalf of Sri Mahant) pansupari and fruits were distributed to all.

Then on behalf of the Pilgrims about whom Sri Narayana Dossji made a mention Mr. Vaikuntram of Bombay made a speech in English and Hindi expressing gratitude and thanks for the courteous treatment given to them by the Devasthanam staff and disciples of His Holiness Sri Mahant Prayaga Dossji Varu.

He said that the Tirupati Devasthanam Bill ought not to be allowed to take effect. He expressed the feelings of resentment of the pilgrims present, the Sadhus of the various monasteries of this country and Sanatanists at the attempts made by certain interested parties who are trying to break the link between these two twin institutions of All-India sacredness. He said that he came down from the North to convey the message of the lakhs of Sadhus and Sanatanists who had gathered at various meetings at Nasik, Bombay, Pandharpur, Benares and other places expressing their implicit faith in Sri Mahant Prayaga Dossji Varu and Bavaji Narayana Dossji, the Vicharanakartha's Prathinidhi and their emphatic protest against any attempt to separate the two twin Institutions or any sort of Legislative interference with the affairs of the Shrines at Tirumalai, Tirupati

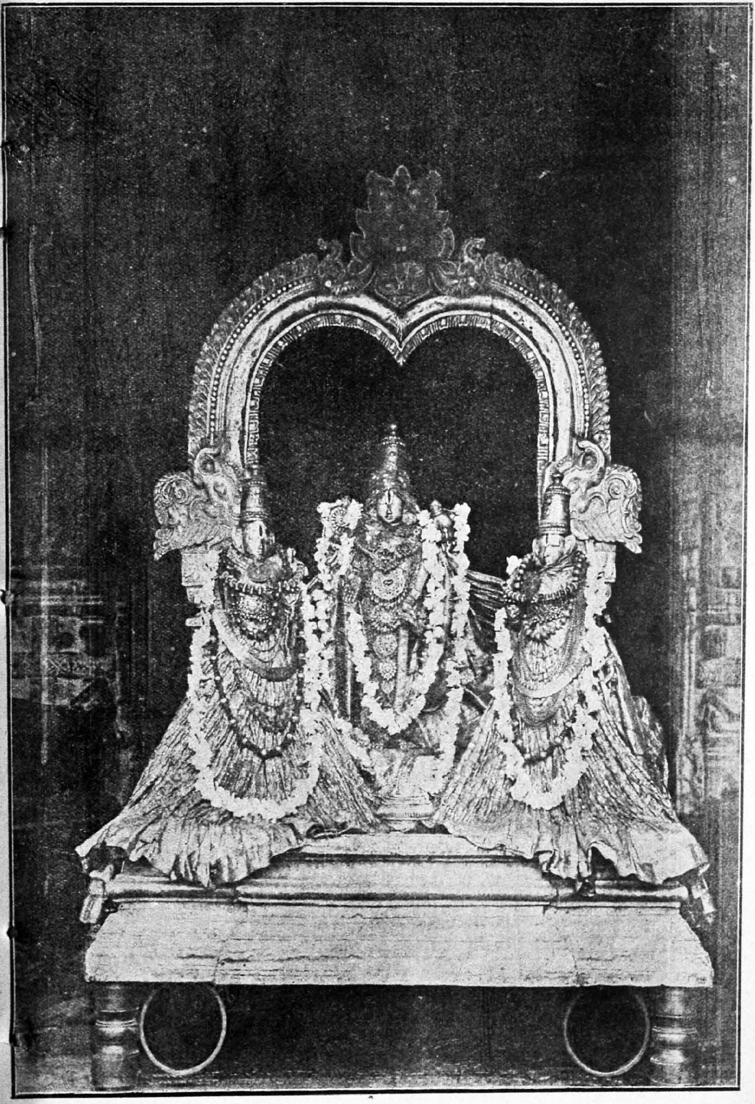
and Tiruchanoor. On their behalf he assured the Mahant and Bavaji Narayana Dossji that they would be prepared to do all in their power to preserve the sanctity of the said institutions founded on their Love Divine and their sincere devotion to Lord Sri Venkatesvara installed within the impregnable (to the sinners, to the interested and the avaricious) fortress on the Seshadri Hills.

He also expressed the satisfaction of the pilgrims at the administrative power of Sri Mahant Prayaga Dossji Varu represented by Sri Narayana Dossji Varu in managing the affairs of Devasthanams during his religious tour of Pilgrimage to Badrinath and other places.

SAHASRA KALASABHISHEKAM

Mr. Bittal Doss Bhagwan Doss, Banker, Bijapur paid Rs- 1005/- to the Devasthanams and arranged Sahasrakalasabhishekam and also paid Rs. 1000/- towards Brahmotsavam.

Mr. Dayaram Surajmal Sait of Gulbarga distributed clothes to the poor at a cost of Rs. 2000.—(*Extracts from Swarajya and Hindu, dated* 13—10—1932.)



Śrī Malayappasvāmi with Śrīdēvi and Bhūdēvi (Processional Images at Tirumala).

EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

I

It is the object of this essay to attempt to trace the origin of the two historic religions of our country and of the two mighty kingdoms representing them *viz.*, the kingdom of Magadha and the kingdom of the ancient Satavahanas. The Puranic literature of our country stigmatises these two religions as Asuric and whatever meaning the present day orthodox Hindu attaches to the word, the name was once an honourable one, one that stood at one time for all that was great and mighty in art, literature, science and philosophy. In the earlier stages Buddhism and Jainism were one. Though Gautama Sakhya Buddha and Mahavira are presented to us as the two propounders of these two religions, racial history carries then two religions to the far off days when the great empires of Babylon, Assyria, Asia Minor and Cretan area flourished. Hinduism with its three phases of Saivism, Vaishnavism and the worship of the Devi or the great Mother has still traces of these Asura religions and historians are not quite in the right when they say that it was due to absorption. The other great religions of Asia, *viz.*, Judaism, Christianity and Muhammedanism are of Asura origin too.

The Asuras are the ancestors of the Semitic and Dravidian races. The division of the God-head into triads, and the worship of a Son-God (an Avatar, Messiah, interceder) is a feature peculiar to the Semitic and Dravidian or Puranic religions. The conception of the God-head among these early races was that of a supreme being, self-existent, self-producing, the creator of heaven and earth, and the parent of all manifestation. From the idea of a supreme being conceived first as father and mother in one, emerged the idea of a separation; and from their union originated a third form—the Son-God, giving rise to the first idea of a Triad. In the religious history of all these races we find prominence given to one form or other of this triad with the same attributes more or less. In the Puranic triad, the place of Vishnu is that of Motherhood. The avatars of Vishnu are manifestations of this Son-God. There is a common mythical and theistical basis to all these religions. The fatherhood is represented by the Moon-crested God Mahesa. In fact Moon-worship is the theistic basis of

(i) Puranic Hinduism *viz.*, Saivism, Vaishnavism and Devi worship

(ii) Buddhism and Jainism

(iii) The Mosaic religion or Yahveism which is the source for Judaism, Christianity and Muhammadanism.

(iv) The religion of the Cretan and Mindan area—the Pelasgic, Greek, Latin and Etruscan.

(v) The religion of the Hittites of Asia Minor.

(vi) Ancient Babylon and Assyria.

(vii) Ancient Egypt.

The cradle of this worship is the land of Shinar (Babylon) and its propogator is Mt. Senai.

The Son-God of Hindu religion is Brahma, the mythical progenitor of the ancient tribe of Bhrigus. In my two humble contributions to the Journal of Oriental Research, Madras Vol. V, I pointed out the importance of a study of this ancient race for purposes of elucidating the early history of India, particularly of the Dekkan. In these pages I propose to deal with the history of another kindred tribe, the Gautamas in its appropriate place. The history of these two tribes read together will establish the common unity of the religion of the early Semitic and Dravidian races.

In this is also involved, the importance and the identity of the early Canaanites, who gave religion and culture to the ancient Hebrews and the Panchalas of our epics and puranas, with whose immigrations, it is the belief of historians, Epic India started.

We shall begin our study with Brahma. the first Son-God, of our religion.

II

Brahma and Brahman

The highest Indian philosophical speculation centres in Brahman (neuter—the formless); and Brahma (Pitamaha) and Visvakarma Brahman, the creator and engineer par excellence are the materialised manifestations of the formless Brahman. Brahma is the ideal type of the fire-priest or the Fire-God and he is the head of the Agnikula race or the Bhrigu Dravidian race of India.

Epic evidence points to the foreign origin of the Agnikula and he certainly preceded the so-called later Aryan in his migrations to India. The noblest scion of the Agnikula race is Parasurama Bhargava, the upright and audacious lover of liberty. Freedom in

thought and action was his watch-word as that of 'free' Franks in the annals of the early Teutonic races, who are also the children of the Agnikula Bhrigus. Parasurama is mentioned in the Mahabharata-Drona Parva—Chapter 70 as one of the traditional sixteen emperors who as a great conqueror later on gifted away his entire acquisitions to sage Kasyapa. But the account given in the same epic (Vana Parva) makes Visvakarma the conqueror and Visvakarma is made the donor of the country to Kasyapa. Probably the two are identical.

In any case, the inference is possible that the Dravidian Agnikulas entered India as conquerors, and their settlements extended over practically the whole of India. The early Kuru Panchalas with the Srinjayas and Somakas, the Barhadrathas of Magadha, the later Satavahana Andhras and their successors, Ikshvaku Kadambas, Pallavas, Kols, Chalukyas, Pandyas, Cholas and Keralas are the chief Dravidian Agnikula races of Dekkan. Among the Kuru Panchalas, the Kurus are the Nagas, and the Nagas, the earliest civilised race known to ancient history are only a particular branch of these Panchalas. These Panchalas are the children of Visvakarma, the artificer of the Gods — veritable descendants of the ancient Asuras, whose powerful and mighty scions are Vritra, Ravana, Kumbhakarna, Hiranyakasipu, Hiranyaksha and quite a number of other Danava or Naga or fire-born heroes. In Western Asia, the early priest kings of Babylon, Sumer, Assyria, the Hittite and Amorite, the Canaanite races of the Bible, particularly the Kenites who are described by Professor Sayce, as the 'Gypsies and travelling tinkers of the ancient world,' and the Phœnicians are also the descendants of these Agnikulas. In ancient days, knowledge of fire implied secret of metallurgy and alchemy and this meant influence and power. Ancient Egypt with its two kingdoms is only a colony of these early Bhrigu Panchalas of the Elamite country[1]. The early occupants of the Aegean area *viz.*, the Pelasgic races with their

1. Apart from other evidences to show the early connection between Elam and Egypt, the following names of the Egyptian kings showing Naga connections deserve notice. They are described by Professor Petrie as of foreign origin. See H. H. W. Vol I p. 105. The group of foreign kings, mainly known by scarabs and cylinders are :—

(1)	Khyan ...	... *cf.* Chyavana
(2)	Sanquan ...	... Sankha (Naga)
(3)	Anthar ...	...
(4)	Yaqebar ...	...
(5)	Sesha ...	... Sesha (Naga)
(6)	Uareo ...	... a name of Elamite country-Uvaja.

caberii, curetes and corybantes are also children of these Agnikulas. These Agnikula[1] Nagas are the Panchalas of our epic literature and their modern descendants are the five smith castes of South India who call themselves Visvakarma Brahmins and Panchalas, and in their traditional accounts, they mention that they came to South India from outside *viz.*, Kanthapuri a word which has great significance and wide import.

The word 'Panchalas'[2] according to Mahabharata and the Vishnu Purana means '*the five ables.*' They are the five sons of King Aja Mida and it means the 'five great engineers or Sthapatis.' The early Phœnician[3] settlements in the Ægean area, Cyprus, Rhodes refer to the early smith castes, particularly the Telchines. Ancient Athens celebrated her feast of Chalceia[4] or feast of the smiths. It is the children of these 'able smiths' or Panchalas who built the great pyramids of Egypt.[5] They are the originators of the Pancharatra system, and the inaugurators of image worship, themselves being priests, and it is for this reason that the later Brahmana literature looks down upon the image worshipper as being low in status. For this there is evidence in our Puranic and Epic literature if properly studied and interpreted along with the mythology of these countries.

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1. *Agni and the Nagas.* Agni the Fire-God is called the Vaisvanara in the Rig Veda. Vaisvanara is a Danava. He is thus included in the list of Danavas in the Vayu Purana. The commentator of the Bhagavata Purana calls him a son of Danu, whose daughters *Puloma* and *Kalaka* are the mothers of numberless Danavas. Puloma is the mother of Chyavana Bhargava.

2. *Ala* as meaning a skilled worker is traceable in the Tamil word Kammalan.

3. The Valley of Siddim (Gen. XIV. 3-8) and the cities of Sodom and Gomorah represent a lost Cannanite civilization. The ruins of Sodom and Gomorah have enterely disappeared. Their site is disputed. "Upon the plains originally existing round the sea (Dead Sea) Gentile and Jewish records combine in placing the earliest seat of Phonician civilization."

E. B. 9th Edn. Art. on Dead Sea.

III. I. H. Q. p. 801 Note: A. Hillebrant rejects the interpretation as applying to the Drahyus, Ahus, Bharatas and the like, and suggests its Vedic significance to be a certain pre-historic group of Aryan tribes that is no more capable of being defined.

4. *i.e.*, Kalakeyas, the children of Agni, Vaisvanara and Daru.

5. According to the classical traditions of Diodorus (H. H. W. Vol I-280) Vulcan is the first of the Kings of Egypt.

III

Panchalas and Nagas.

These Panchala smiths[1] are the ancient Asuras. They were the Kurus or Nagas and of the existence of a great Asura or Naga empire from the confines of the Dekkan to the coasts of the Mediterranean which extended to celtic Druidical Britain and northwards for which there is ample historical evidence. The country of these Nagas is the Pātāla. The late Mr. Nundolal Dey of Bengal has identified this country in his treatise 'Rasātala or the Under-world' and according to that scholar it extends to the whole of Asia practically to the northwest of India and his identification is right. Pātāla is the country of Ptahs or Battahs or Battars or Pattars. The word is now used as a term of respect for a learned man. It is the same word as Sanskrit Pada. Batta is a term affixed to the names of persons of Smith caste in the South Indian country, like Achari. Batta or Pattar is a word traceable to Ptah, the creative Fire-God of the ancient Egyptians same as our Brahma. This Ptah or Patah[2] is traceable in the names of the cities (1) Patalapura as applied to ancient Bactra or Balk (2) Pataliputra, the ancient capital of Magadha (3) Patialki as applied to ancient city of Assur (4) city of Patala at the mouth of the Indus and (5) Patara, an ancient sea-port in Asia Minor.

Nagas.

The Nagas are a forgotten race both in India and the western countries. But reminiscences are to be met with in the mythology, art and literature of all the countries covered by the ancient Patala and South India. The following short list may make the matter more clear from the point of view of comparative mythology and religion.

(1) Babylonian E a.

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1. See Rig I-7-9 the Five-fold race. Scholars are in doubt as to who these Panchalanas are. Waddell was partly right in identifying them with the Phœnicians.

2. The Pali language is presumably traceable to Patala or Bactria. Regarding Bactriana E. B. 9th Edn. says "In early history Bactria is considered with some of the most important movements of the Indo-European race and has no small claims to be regarded as the cradle of our present civilisation. According to Persian tradition, it became the seat of the Iranian wanderers, who established the religion of Zoroaster and expelled the Vedic inhabitants of the country.

(2) Cadmus the founder of Thebes and inventor of letters ; *cf.* Kardama, the serpent.

(3) Cecrops the Athenian king.

(4) Serpent stealing the drug of life in the tale of Gilgamish.

(5) Garga had his knowledge of astronomy from Sesha Naga according to Vishnu Purana.

(6) Moses with his serpent rod is said to have been adopted by a serpent deity—Termuthis. The ancient Kenites, a daughter of whom Moses married, are said to be a serpent race.

(7) Serpent associated with Goddess Athene at Erectheum. Erecthonus is a serpent hero.

(8) Druidical serpents and serpent names.

(*To be continued*)

श्रीः

श्रीकृष्णलीलाशुकविरचिता

बृन्दावनस्तुतिः

वाञ्छिताय भवतां विजृम्भतां मत्तहस्तिवदनं महं महः ।
लाञ्छितं ललितभृङ्गसुन्दरीलेखया च शशिलेखया च यत् ॥ १ ॥

देवी सरस्वती स्वैरं सेवावसरकांक्षिणी ।
देवदेवमियं धन्या सेवतां देवकीसुतम् ॥ २ ॥

अस्ति बृन्दावनं नाम वनं भुवनपावनम् ।
बृन्दया नन्दसूनोश्च कृपया परिरक्षितम् ॥ ३ ॥

यत्र गावश्च गोपाश्च गोप्यश्च तरवश्च तम् ।
अवतीर्णाः सह स्वर्गात्सेवन्ते स्म जगत्प्रभुम् ॥ ४ ॥

यत्र रामश्च कृष्णश्च रेमाते बाललीलया ।
निरन्तरपरीरम्भनिर्भरोद्भूतहर्षया ॥ ५ ॥

यत्र दृष्ट्वा विषास्पृष्टं कदम्बममृतोत्थितम् ।
स्पृष्ट्वा कृष्णेन संफुल्लपद्मपत्रे फणिह्रदे ॥ ६ ॥

यत्र कालियनागस्य मध्यमं भुवनोत्तमम् ।
फणं चकार भगवान् पादाम्बुरुहलीलया ॥ ७ ॥

यत्र द्वादशमार्ताण्डाः शीतार्ता कालियह्रदे ।
कृष्णं क्षणमुपस्पृश्य करैर्जग्मुः कृतार्थताम् ॥ ८ ॥

यत्र द्वादशमार्ताण्डाः प्रतापं वीक्ष्य शार्ङ्गिणः ।
तत्क्षणादिव कांक्षन्ते सेवन्तेऽद्यापि तैः करैः ॥ ९ ॥

यत्र गोपीसहस्रेण खेलमानं सहस्रशः ।
प्रेक्ष्य देवं सहस्राक्षः सहस्राक्षफलं ययौ ॥ १० ॥

यत्र त्रिभुवनाभोगसुभगां तनुमुदहत् ।
धन्यैरन्यापि गोविन्दो लोचनैः परिचुम्ब्यते ॥ ११ ॥

यत्र केशिनमाक्रम्य वामपादेन केशवः ।
वामहस्तेन चाकृष्टैः प्राणैरन्यापि खेलति ॥ १२ ॥

इति यत्र चरित्राणां विष्णोर्बाल्यमुपेयुषः ।
पवित्राणि चरित्राणि गीयन्ते मुनिपुङ्गवैः ॥ १३ ॥

यत्रोद्गीतं गोपिकानां हिमाद्रौ नत्वा शम्भुर्ध्यानभङ्गानुपेत्य ।
गुप्तस्तृप्तः कृष्णमीशिष्ट दीर्घं शृण्वन् गीतं भाति गोपीश्वराख्यः ॥ १४ ॥

किमत्र बहुनोक्तेन निःश्रेयसविधिः स्वयम् ।
निःश्रेयसवनं हित्वा यत्र रेमे रमासखः ॥ १५ ॥

तदेतदमृतस्यन्दि बृन्दावनमहो दृशोः ।
चिरोत्कण्ठितमागम्य जन्मनः फलमाप्नुमः ॥ १६ ॥

वन्दे वनमिदं मूर्ध्ना यत्र चित्रं जगत्प्रभोः ।
प्राप्य प्रतिपदं रेजे स्थलपद्मपदं पदम् ॥ १७ ॥

अपि वा भुवनोल्लङ्घिसौभाग्यं वीक्ष्य चाक्रिणः ।
पादमुद्रापदेशेन यच्छक्रेणात्मसात्कृतम् ॥ १८ ॥

जगज्जन्मस्थितिलया लीला यस्य जगत्प्रभोः ।
तस्यास्य कृष्णदेवस्य लीलोद्यानमिदं कियत् ॥ १९ ॥

बृन्दादेव्या बद्धरक्षं तदेतद् बृन्दारण्यं पुण्यभाजो भजन्ते ।
गोपीरूपैर्यत्र लक्ष्मीसहस्रैर्देवः स्वैरं सेवितो दैवतैश्च ॥ २० ॥

वन्दे भगवतीं बृन्दां वनस्यैतस्य रक्षिकाम् ।
यत्र दत्तभरः स्वैरं विक्रीडति जगत्प्रभुः ॥ २१ ॥

वन्दे बृन्दावनेन्द्रस्य विश्वनाथस्य शैशवम् ।
वैभवोद्गन्धिमङ्गल्यकटाक्षोक्षितदिङ्मुखम् ॥ २२ ॥

वन्दे कन्दर्पसाम्राज्यबृन्दावनवनेचरम् ।
बृन्दैरिन्दीवराक्षीणां बन्दीकृतमितस्ततः ॥ २३ ॥

तावकं भगवन् भातु तत्त्वमस्तमितोपमम् ।
निस्तरङ्गनिरातङ्कनीरन्ध्रसुखसंकुलम् ॥ २४ ॥

भगवन् पुण्डरीकाक्षो भासतां मम मानसे ।
मृगलाञ्छनवंशस्य मणिलाञ्छनतां गतः ॥ २५ ॥

मथुराभिजनं धाम मधुराधरपल्लवम् ।
हृदयंगममभ्येतु हृदयं गलितोपमम् ॥ २६ ॥

देवकीवसुदेवाभ्यां दत्त्वा नेत्रोत्सवं सकृत् ।
ददौ नन्दयशोदाभ्यां यत्तत्पुत्रोत्सवान् सदा ॥ २७ ॥

तदेतदवलिह्यादौ बाललीलाः सहस्रशः ।
अनुचुम्बितकैशोरं केलि खेलतु मे हृदि ॥ २८ ॥

देवः क्रीडन् गोपगोपीसहस्रैर्दत्तास्थाने गोसहस्रैः परीतः ।
क्लृप्तच्छायः कल्पकश्रीसहस्रैर्गायेद्वर्णं गाहतां मानसं मे ॥ २९ ॥

बुन्दारण्ये पुण्यगोपाङ्गनाभिः कूले कूले क्लुप्तहर्म्ये लताभिः ।
क्रीडत् कृष्णः कृ(तृ?)ष्णया बद्धदूरं वीचीहस्तैर्भातु बद्धाञ्जलिर्मे ॥ ३० ॥

अविशङ्कमनङ्गसंकुलाभिर्वनिताभिर्विनताभिरात्तरासम् ।
कमलारमणं किशोरवेषं परिपुष्यन्मम चित्तमभ्युदेतु ॥ ३१ ॥

मध्ये मध्ये कृष्णमाणिक्यमिश्रा माला काचिद्वल्लवीनां सहस्रैः ।
चित्ताभोगैर्भोगिनां धन्यधन्यैर्जीयादेषा दीर्घमाघ्रायमाणा ॥ ३२ ॥

व्योमाभोगे विस्मयाविष्टनेत्रैः सार्धैर्दिव्यैर्निर्निमेषं निषेव्यम् ।
गोपीलक्षैः क्लृप्तरासं समन्ताद्गोपं कंचित्पञ्चबाणोऽप्युपास्ते ॥ ३३ ॥

चपलं भवतश्चरित्रमेतत्कमलाकेलिभुजान्तरे निलीनाः ।
मुनयश्च मुहु[र्हरे]मुरारे विहरन्ते तव चापलं गृणन्तः ॥ ३४ ॥

मदान्धगोपीजनवल्लभाय नमोऽस्तु नारायणचापलाय ।
यद्वीक्ष्य लक्ष्मीभुजमध्यलीना हा हन्त लीलावसरप्रतीक्षाः ॥ ३५ ॥

त्वयि देव दयाम्बुधे मुरारे निखिलं न्यस्य भरं गुरुं गताधिः ।
विहराणि विजृम्भमाणतत्वच्चरणाम्भोरुहचुम्बनोत्सवेन ॥ ३६ ॥

नन्दव्रजाभरणनीलमणिप्रवाल नाथ त्वदीयचरणाम्बुजचुम्बनान्धः ।
पुण्यैः पुरापरिणतैः परिरभ्यमानैर्भूयो भवेय भगवन् भवनान्तरेऽपि ॥३७॥

जीयाज्जगत्त्रयीकान्तकृपार्णवजयार्णव (?) ।
जिग्ये फणिफणा येन पादेन च करेण च ॥ ३८ ॥

न केवलं भवान् देव पोतो नन्दयशोदयोः ।
किं तु सिन्धुममुं घोरमुत्तरीतुं च मादृशाम् ॥ ३९ ॥

भुवनेश्वरमालम्बे तं त्वां बृन्दावनेश्वर ।
स्मरतामम्रृतोद्गारि कैशोरकदयादृतम् ॥ ४० ॥

बृन्दारण्ये वीरगोपालबालं वारं वारं वारितोद्दान्तदैत्यम् ।
नाकाल्लोकान्निष्पतत्पुष्पवीचीधारावर्षस्मेरमौलिं स्मरामः ॥ ४१ ॥

भजतां हृदयाम्भोजभागधेयमुपास्महे ।
यजतामधिदैवं यत् यच्च व्रजमृगीदृशाम् ॥ ४२ ॥

पङ्केरुहप्रतिभटं पदपल्लवेन पारंगतं त्रिभवनाद्भुतविभ्रमाणाम् ।
पिञ्छावतंसपरिलाञ्छितकेशहस्तं पीताम्बरं किमपि धाम वयं भजामः ॥४३॥

यशोदाया यशः पुञ्जमञ्जनाभमुपास्महे ।
विस्मयं यत्र विन्दन्ति बृन्दावनमृगा अपि ॥ ४४ ॥

बुन्दावनचरं देवं बृन्दादृतपदाम्बुजम् ।
नन्दात्मजमुपासीना नन्दाम शरदः शतम् ॥ ४५ ॥

न हन्त तपसा सिद्धा न च मुग्धा व्रजाङ्गनाः ।
तदिह त्वदृशोः पात्रं भवितुं देव के वयम् ॥ ४६ ॥

पश्येम तव विश्वेश बृन्दावनविहारिणः ।
वैभवं शैशवोद्बन्धि सिन्धुकन्यास्तनादृतम् ॥ ४७ ॥

कस्तूरिकाकर्बुरकण्ठकाण्डं कंचित्किशोरं कमलायताक्षम् ।
विस्तारिणीभिः स्मितचन्द्रिकाभिर्विलोचनं लोचनयोर्वहामः ॥ ४८ ॥

गोगोपीगोपलक्षैः परिवृतमभितः कल्पकच्छायशीतं
गीतं वंश्यं दुहानं त्रिदशपुरमहापुष्पवृष्टिप्रहृष्टम् ।

ऊर्ध्वाधस्तिर्यगाशामुखशतभरितैर्भाग्यभाजां परार्थै-
र्देवं लेलिह्यमानं त्रिभुवननयनं दीव्यतां नेत्रयोर्मे ॥ ४९ ॥

चपला सफला ममास्तु दृष्टिश्चतुरं वीक्ष्य चतुर्भुजस्य बाल्यम् ।
अधरामृतवाहिवेणुनादैराधिबृन्दावनमिन्दिरावलेह्यम् ॥ ५० ॥

इन्दीवरदलश्याममिन्दिरानयनोत्सवम् ।
बृन्दावनचरं बालं वन्देमहि कथं दृशाम् ॥ ५१ ॥

मन्दस्मितामृतार्द्रेण वदनेन मनोहरम् ।
कन्दर्पतातकैशोरं कदा मम दृशोः पदम् ॥ ५२ ॥

नन्दव्रजाङ्गनालक्षनयनोत्सवनिंसितम् ।
कन्दर्पतातसौभाग्यं कदा मम दृशोः स्पृशे ॥ ५३ ॥

साधारणपदातीतं राधारणरसादृतम् ।
नारायण भवद्बाल्यं पारायणपरे दृशौ ॥ ५४ ॥

कदा नु कमलाबन्धोर्बृन्दावनविलासिनः ।
विलासिवदनाम्भोजं विलिह्य सफले दृशौ ॥ ५५ ॥

सफले चपले कृष्ण कदा तव मदालसम् ।
वदनाम्बुरुहं बृन्दावने व्याचुम्ब्य मद्दृशौ ॥ ५६ ॥

बृन्दावने विहरतस्तव दिव्यवेषं दृग्भ्यां निपातुमतिलम्पटयोर्दृशोर्मे ।
यावत्प्रशस्यति जगत्त्रयकान्तकृष्ण तावत्तवानुचरणं चरणे करोमि ॥ ५७ ॥

त्वत्पादपङ्कजरजःपरिचारकस्य किं नाम किंकरजनस्य जगत्यसाध्यम् ।
दिव्यां दृशं दिश यया किल दिव्यवेषमन्तर्बहिस्तव विलिह्य भवन्ति धन्याः ॥ ५८ ॥

यद्वा चित्तपथे विचिन्त्य भवतो भक्तैकचिन्तामणे
भावं भावनया कयापि भगवन् प्राप्स्याम्यभीप्सास्पदम् ।

किं वा केवलया तवैव कृपया हे कृष्ण कृष्णासख
स्वामिन् कामदुघैः कटाक्षविभवैः सार्धं लभे लिप्सितम् ॥ ५९ ॥

बृन्दावनव्यसनिनस्तव देव कृष्णलीलाशुकेन रचितं निचितं रसौघैः ।
प्रत्यक्षरं परिदुहन्मधु कर्णयोस्ते स्तोत्रं तदेतदनिशं विलिहन्तु धन्याः ॥ ६० ॥

इति श्रीमहाकविकृष्णलीलाशुकमुनिविरचितं षष्टिसंख्यं
स्तोत्ररत्नसोदरं नाम बृन्दावनस्तोत्रं समाप्तम् ॥

॥ शुभं भूयात् ॥

शिल्पसूत्रम्

(Continued from 158th page)

पाठः—२०

(८—मुखभद्रग्रामलक्षणम्)

अथ वै पुनर्मुखभद्रग्रामकमब्धितीरवास्तुभागे वाहो गिरिपार्श्वतले नदीतटतले जलाशयह्रदतटस्थले वातिविशाले प्रजापतिसूत्रपञ्चशत्यधिकमानिते समस्थले स्थापयेयुरिति। इह वै विशिखानां द्विशतमवाग्वीथीकानां तत्द्विगुणसंख्याकं प्राक्पश्चिमयोः दक्षिणोत्तरकयोस्तु क्षुद्राणां रथ्यानां त्रिशतं वा चतुःशतमुपनीत्वेदं नगरं सममाहुरिति। स्थलानुकूल्ये साधिष्ठानमुखमार्गद्वयं नानादेशमार्गं तहस्तकं प्रकल्पयित्वा सलिलस्थलान्तिके शांकरं वैरिञ्चं वैष्णवं सौर्यादिकमायतनं सप्राकारकल्पनं विरचय्यालायानां वेदविदां गृहपङ्क्तिमन्यत्वान्यावासस्थलानि निर्दिशेयुरिति होवाच प्रजापतिः। तदिदं मुखभद्रग्रामकल्पनं नानाविपण्यावालिकं नानाजनान्वितं बहुवणिग्जनं कल्पयित्वा नानाकर्मकराणां शास्त्राभ्यासिनां च शाला नीत्वा मठमण्टपान्नशालादिकं च योग्ये स्थले निर्मापयेयुरिति॥

पाठः—२१

(९—मङ्गलग्रामलक्षणम्)

इह वै मङ्गलग्रामे मृदुसैकतारामसस्यक्षेत्रावृतिके वनमध्यसद्वास्तुके वाहो पर्वतान्तिकभाजि चतुरश्रमानके दक्षिणोत्तरकयोर्मुखद्वारं सगोपुरपरिखावलयिकं देशमार्गकृतहस्तकं तदन्तैरैशान्यां हरिहरायतनं प्रकल्पयेयुः। तदन्तिके प्राथमिकानामन्यत्र स्थले चोत्तमे वाणिजां कर्मकराणामावासवीथिकं प्रकल्पयित्वा चावाग्विशिखं मध्यमे भागस्थलेऽतिदीर्घां महावीथीमेकां तत्पातिनीं खण्डकैर्नानाप्रतोलीकां तत्पातिनीमवाग्वीथिकां स्थापयित्वा चतुर्ष्वपि वा भागेषु आपणिकश्रेणिं विविधकल्पनोपेतां वाहो भौमिकानां शतं वा संख्यायां द्विशतं त्रिशतं मध्यस्थशालकं सवापीकूपतटाकमतिविशालविश्रान्तिस्थलकं नैमित्तिकं भूपालमन्दिरं वा तच्छालां प्रकृतिवाञ्छापूरणीं नयस्थितिकरीं प्रकल्पयेयुरिति वै प्रोवाच भार्गवः॥

पाठः—२२

(१०—शुभग्रामलक्षणम्)

अथ पुनर्वै शुभग्रामकल्पने सहप्राकारके पूर्वानने वासवाद् वारुणभागप्रवेशिनीः विशिखाः दशसंख्याकाः प्रतोलीका विंशतिकाश्चावाग्वीथीकानां तत्र ह मध्यप्रवेशिनीनां

नवतिसंख्याकानामेतदधिकप्रमाणकं याम्योत्तरप्रवेशिनीनां प्रकल्पनमृजुसूत्रकं सहतोरणवापी-तटाकरचनारामकं प्रस्थाप्य तन्मध्ये देवतायतनं प्राच्यां ब्राह्मणानां दक्षिणायां क्षत्रियाणां प्रतीच्यां विशामुदीच्यामन्तिमानां कृषिकराणां कार्यकराणां चावासस्थानकं लक्षीकृत्य याम्ये वा स्थले विद्याशालां नयप्रदां च परिकल्पयेयुः । अथ वै विपणिश्रेणीः नानारूपा विशिखा-प्रतोलिकावरकस्थाने वाह्ये मध्ये क्वचित् सीमान्तिके वलयाकृतिकामेकामेकगरुत्कां वीथीं प्रवीथीं हीनजनावासयोग्यां धीवरादीनां वा विगलितमार्गद्वारकं प्रकल्पयेयुरिति । सर्वतः समसूत्रकामायतिकाममुककल्पनविमुखां तिर्यग्रेखिकाबन्धारादिहीनां समकल्पनभासुरां स्थलानुकूलपक्षकामतिविशालां शकटादिवेशयोग्यां निष्कोणकां विषमायतिकहीनां सम-पङ्क्तिकां स्थापयेयुरित्याह भगवान् नारदः ॥

पाठः—२३

(चतुर्दशविधनगरनिर्माणादिलक्षणम्)

अथेह नगरनिर्माणक्रमं व्याख्यास्याम इत्याह भगवान् नारदः—इह वै क्वचिद्-विंशतिग्रामकाणां मध्ये त्रिंशद्ग्रामकाणां वा क्वचित् पञ्चाशत्ग्रामकाणां नगरस्थापनं वरमित्याह प्रजापतिः । प्रतिदेशं स्थलयोग्यं नदीजलाशयादिप्रसारे पर्वतप्रवेशने वा तत इतो वै नगरस्थापनं च श्रेय इत्याह दिव्यो नारदः । देशग्राममहामार्गकृतकरकामेव नगरमार्गरचनां जलस्रावान्तिके दृढसेतुबन्धनिकां पर्वतान्तिके शिलाक्षेपणवर्त्मकां क्वचिदाहो पर्वतोपरि वा सपङ्क्तिकां प्रसिद्धां नानाविधजनकानां नगराणां चतुर्दशविधप्रकल्पनानां शैलीं मानज्ञाः स्थपतिभृत्याः क्रमान्मात्वा प्रकल्पयेयुरिति ॥

पाठः—२४

(१—तत्राद्यं द्रोणनगरलक्षणम्)

तत्राद्ये वै द्रोणके नगरे मुखद्वारमेकं सहपरिघमङ्गणयोधायुधस्थानोपेतं प्रकल्पयित्वा तदन्तरेकगरुत्कां परिघावीथीं परिघाविशिखां वोभयपक्षकां योधावासयोग्यां तदन्तः प्राच्यां भूभर्तुः प्रासादं भवनोत्तमं वा दशकद्विभागं दशकसार्धद्विभागं तद्बहिरमात्यादिनिलयान् दक्षिणायामीशायतनं विप्रजातिवासस्थलं नीतिशालकाः प्रतीच्यां वैश्यानामावासस्थलानि सहनिषद्यावलिकान्युदीच्यां नानावर्णानामावासस्थलानि च क्रमान्निर्मापयेयुः मध्यमे भागे सव्यापसव्यकरयोः हर्षकारिणीः शाला नाटकचित्रादियोग्याः क्वचिद् विश्रान्तिस्थलकानि क्वचित् तत्र वै दूरतो देशे दक्षिणभागे विविधोत्सवमण्टपिकादीनि वा प्रकल्पयेयुरिति । अथ च तत्र दक्षिणोत्तरयोः प्रमाणहीनत्वं विशिखानां वासववारुणवेशिनीनां विशिखानां वैपुल्याधिवयं प्रमात्वा तन्नेयमिति भगवान् नारदः ॥

पाठः—२५

(२—प्रस्तरनगरलक्षणकथनम्)

इह पुनर्वै प्रस्तरनगरे व्यासाधिक्ये पर्वतान्तिकस्थे वाहो वनभागस्थिते सस्यक्षेत्रावृतिके वा नेच्छन्ति प्राकारपरिखानिर्माणं मुनीन्द्रा इत्युवाच भगवान् भार्गवः। इह वै भूसीमानं विभजेदथोऽष्टधा प्रजापतिसूत्रेण तत्र ह प्रतिभागं पृथक्कृत्यान्तः स्थले दिक्षु चतसृष्वपि द्वादशोपविशिखमवाग्वीथ्योपेतं मुख्यं प्रतोलीनां वा चतुष्कं रथ्यानां वाष्टकामिहाथो वै भागे प्राथमिके भूपालानां सगोपुरवासवाननद्वारं प्रासादं द्वितीयेऽमात्यपुरोहितवाहिनीशादीनां तृतीये विष्णोरीशस्यायतनमैन्द्रमुखद्वारकं सालगोपुरोल्लसितं चतुर्थे ब्राह्मणानां पञ्चमे वणिजां षष्ठे शूद्राणां सप्तमे सङ्कीर्णवर्णानां नानावासयोग्यानि स्थानासनगेहवेश्मसदनभवनादीनि निर्दिश्यान्ते शालका नानारूपाः प्रजाक्षेमाय प्रकल्पयेयुरिति। अथ वै प्रस्तरे नगरकल्पने त्रिंशत्यधिकचतुरशीतिविशिखानां द्विपञ्चाशदुत्तरचतुःशतमाहत्यालापे प्रकल्पयित्वा मध्ये च वै योग्ये प्रतोलिकास्थलेषु नानाद्रव्यानिषद्यावलिकाः देशमार्गकलितकराः शाकटादिस्थानानि सहप्रवणिकानि निर्मापयेयुः। प्रतिभागं द्वयं त्रयं वाहो वीथीनां मेलनकं यदि हि जलप्रसारे दृढसेतुबन्धकमथेह प्रस्तरमभितो वलयाकारामेकगरुत्कां विशिखामेकां तैलकरकुलालदारुकाम्बष्ठरजकमुण्डीमुखानामन्येषां च तत्रावासस्थानानि निर्दिशेयुरिति होवाच भगवान् नारदः॥

पाठः—२६

(३—निगमनगरलक्षणकथनम्)

इह च पुनर्निगमाख्ये नगरप्रकल्पने सहपरिखादुर्गवलयके चतुरश्रमानकेऽधिष्ठानचतुर्गोपुरमुखाननके परिखावप्रकुड्यचयोः सावरणं वाहो निरावरणमङ्गणं नानाप्रहरणस्थापनयोग्यं सर्वतो वलयाकारकूपप्रणालिकाजलद्रोणीकप्रकल्पनमगाधतलशिलापटलिकाच्छादितां प्रकल्प्य नगरान्तर्वप्रवीथीमेकामेकपक्षकां द्विपक्षकामथोऽन्तःस्थले प्राक्प्रत्यक्तलयोर्दक्षिणोत्तरस्थलकयोः महाप्रतोलीनां राजवीथीकानां वा त्रिचतुःपञ्चषट्सप्तसंख्याकं वा कल्पनं प्रनिर्माय मध्यमे भागे सहक्षुद्रपरिखं वाहो सहप्राकारं राजप्रासादं पञ्चभूमिमुशन्ति सूरयः। तत्प्राचीभागे सेशायतनकान्याद्यगेहस्थानानि दाक्षिणे भागे सहविपणिकानि वणिक्स्थानानि विविधानि प्रतीचीभागे शूद्राणामन्येषां वासस्थानानि क्रियाकारिणामुदीचीभागे पाठप्रवचननीतिकथननाटकाख्यायिकस्थानानि नानारूपाणि निर्मापयेयुरिति। तस्य ह वै

राजसदनस्य मानववासभागस्य वै चतुर्मार्गावलिकमेकं वा तद्द्वयं स्थलानुकूलमुवाच भार्गवो मुनिः । अथोऽत्र नैगमे काल्पनिके मध्यतलाच्चतुर्भागे प्रथमावरणात् द्वितीयावरणकं ततस्तृतीयावरणकमिति वै क्रमात् द्विशतवीथीकमवाग्वीथीक्षुद्रकं नानाजनवासस्थानमवास-जलाधारकमतिसुखावहरचनं मनोहरार्जवसूत्रापातं कोणान्ते सविकल्पं सर्वप्रचारं समरज्जुकं प्रकल्पयेयुः स्थपतिभृत्या मानविद इत्युवाच भगवान् नारदः ॥

पाठः—२७

(४—पट्टणलक्षणकथनम्)

इह च वै पट्टणे प्रकल्पने नदीतटस्थिते वाहो समुद्रतीरस्थिते प्रजापतिसूत्र-सहस्रान्तकप्रमाणमानिते व्यासायतिके ऐशान्यादिष्वष्टसु कोणेषु पृथगेवाष्टभागविभजन-मिच्छन्ति शिल्पज्ञाः पुनरथो मिथोमेलनं तेषां वै तत्रैकस्मिन्नपि भागे भानुसंख्यां प्रतोलि-कानां तद्द्विगुणितां रथ्यानां तद्द्विगुणितां विशिखानां तद्द्विगुणितां क्षुद्रविशिखानामिति वै क्रमात् प्रनीत्वा अष्टोपपुरकल्पनमेवं समप्रमाणं सहचतुर्गोपुरकल्पनं विरचयेयुरिति । तत्र वै चाद्ये शङ्करस्य विष्णोरम्बिकाया शारदाया धातुर्वा आयतनमाहो नवग्रहाणां देवानां द्वितीये पट्टणोपकल्पने ब्राह्मणानामावासस्थानानि सहचतुरावरणकानि तृतीये पट्टणोपकल्पने चित्र-कारमाल्यकारवाद्यकारमुखानामावासभवनगेहानि चतुर्थे वै पट्टणोपकल्पने दुकूलकौशेयवस्त्र-कम्बलादिनानाद्रव्यक्रयविक्रयकार्योद्युक्तवणिग्जनावासस्थानानि निषद्यावलीरनेकाः पञ्चमे वै पट्टणोपकल्पने स्थपतिसुवर्णकारलोहकारमुखानामावासगेहादीनि षष्ठे पट्टणोपकल्पने व्रीहि-धान्यतण्डुलमुखद्रव्यराशिक्रयविक्रयापणकादीन्यथो वै सप्तमे पट्टणोपकल्पने सङ्कीर्णवर्णकानां गेहादीन्यष्टमे पट्टणोपकल्पने नीतिस्थलान्यनेकान्यन्यानि वै स्थलाति नानारूपकाणि राज्याङ्गवेशकानि निर्मापयित्वा तन्मध्ये सहचतुर्मार्गकल्पनं सपरिखं विरिञ्चिद्वारभागोपेतं प्रासादं भूमिभर्तुः पञ्चभौमिकमाहो सप्तभौमिकं निर्मापयेयुरित्युवाच वै दिव्यो नारदः ॥

पाठः—२८

(५—सर्वतोभद्रनगरलक्षणकथनम्)

अथ वै पुनः सर्वतोभद्रनगराख्यप्रकल्पने समचतुरायतप्रमाणके सूत्रपञ्चशतीके वाहो तन्न्यूने क्वचित् तदधिके स्थलोत्तमे वनमध्यस्थिते वा नदीतटस्थिते मानयेत् ब्रह्मभागं चतुरश्रकं तत्र वै देवतायतनमाहो नृपप्रासादमाहो नीतिशालकापालिं सहसालककल्पनां तद्बहिश्चतुश्चतुःपञ्चपञ्चषट्षट्सप्तसप्ताष्टकाष्टकनवनवकदशदशकेति वै क्रमात् सूत्रपातात

स्थलानि समसूत्रकानि ऋजुप्रमाणानि बहुशः खण्डकैर्विभज्य देवेशायतनान्तिके ब्राह्मणानां सदनकल्पनानि तत्पूर्वे भूमिभर्तुः प्रासादभवनादीन्यन्यत्र वैश्यशूद्रकर्मकारसङ्कीर्णमुखानामावासगेहादीनि प्रकल्पयेयुरिति होवाच उशीनर इति । अथेह वै समचतुरश्रके पूर्ववत् प्रथमावरणकं द्वितीयावरणकं तृतीयावरणकं वाहो क्वचित् चतुर्थावरणकमाहो पञ्चमावरणकमुपनीयात् सहजलाधारकवैश्रान्तिकमण्टपमायतिकमध्यमानका राजवीथीकास्तन्मानप्रहीनाश्चान्या अवाग्वीथीकास्तद्धीनास्तासामाहतिके पञ्चशतं सलक्ष्म कल्पनं स्थापयेयुरित्याह भगवान् नारदः ॥

पाठः—२९

(६—कार्मुकनगरलक्षणकथनम्)

अथ पुनर्वै कार्मुकनगरोत्तममब्धितीरस्थले स्थापयेयुः प्रायश आहो वा महानदीतटभागे नदीसङ्गमस्थाने वाहो वास्तुसीमन्यनारतोदकवति चापाकारं मध्यस्थदृढसेतुबन्धनिकमायामानुकूलराजवीथीकत्रयमवाग्विशिखानां रथ्यानां क्षुद्रकाणामनेकानां बहुशः खण्डभेदे वा वाणिज्यधूर्वहस्थानकल्पनमुदीच्यां मुखद्वारान्ते नृपभवनं तत्सव्यापसव्यकरयोः विप्रामात्यमुखगेहानि स्थलान्तरे क्षत्रियाणां वैश्यापणस्थानान्यन्यजनावासस्थानवीथीकगृहगेहसदनान्वितानि सलिलान्तिकभागे समे स्थले नीतिशालाभ्यासकूटकनाटककल्पनस्थलादिकं च विन्यसेयुः । क्वचिदुत्तुङ्गाधिष्ठानोपर्यालोकनकूटं सहभद्रकल्पनमनेकतलोद्भासितमन्तर्बहिर्वाहो क्वचित् राजभवनके प्राकाराणां त्रयं दृढकल्पनमनेकशालाकं नानादेशागतनाविकावतरणद्रव्यस्थापनयोग्यकूटावलिकं जलभयाद्युत्सेधकदृढतटकल्पनं च निर्मापयेयुरिदं कार्मुकनगरकल्पनं तत्र तत्र देशमध्येऽनन्तकमित्याह भगवान् नारदः ॥

पाठः—३०

(७—स्वस्तिकनगरलक्षणकथनम्)

इह पुनर्वै स्वस्तिकनगरकल्पनं क्वचिद् देशे राष्ट्रे वाहो मण्डले नदीसङ्गमस्थाने वा क्षोणीधरभृगुपार्श्वे वर्तुलवास्तुभूमिके निर्मापयेत् स्थपतिभृत्यैरुभयपक्षके मर्दलाकृतिके वाहो तालाकृतिके क्रमात् तत्स्थलानुकूलसूत्रप्रसारणमिति हि प्रजापतिः । अथो वै तद्वर्तुलवास्त्वाकारकं परिखाकल्पनमभितस्त्वङ्गणतटकल्पनं तदन्तर्मुख्याननद्वयलसितमैशान्यमुखकोणचतुष्कादवाग्वीथीनां विंशतिकं त्रिंशत्कं प्रतिभागं स्थलानुकूलं प्रकल्पयित्वा मध्यमं स्थलं प्रमात्वा समचतुरश्रकं तन्मध्ये भूभर्तुरावासभवनं तत्कल्पनस्य प्राच्यां नीतिशालाकूटकं विपणिपरंपरां

दक्षिणस्यां ब्राह्मणावासस्थलानि प्रतीच्यां वैश्यानामुदीच्यां स्थपतिमुखानामन्येषां च क्रियाकारिणामावासस्थानानि समप्रमाणासु समायतिकप्रतोलीषु स्थापयित्वा भृत्यानां योधानामन्येषां चावासस्थानान्यैशान्यमुखकोणचतुष्कस्थलेषु नीत्वा क्वचिदालोकनकूटकमतितुङ्गप्रकल्पनं च प्रकल्पयेदिति । अथेह वै चतुरश्रकस्य मध्यमस्थलस्याशापालकसूत्रशतकमाहो प्रजापतिसूत्रचतुःशतकं वा प्रनीत्वा ततः कोणेषु तिर्यग्वीथीकां विशिखां वाहो रथ्यांस्वस्तिकाकारकामुपनीत्वा तन्मेलनवदन्यरथवीथीककल्पनमिच्छन्ति शिल्पज्ञा मुनयो दिव्यचक्षुष इत्याह दिव्यो वैणिकः ॥

पाठः—३१

(८—चतुर्मुखनगरलक्षणकथनम्)

इह च पुनः क्वचिद्देशे मितप्रजाके मण्डले राष्ट्रे वाहो ग्रामशतकमध्ये वोपान्तिकस्थले चतुर्मुखास्यं सार्थकद्वारपथं नानादेशागतमार्गकृतकरकं महावीथीचतुष्कं तन्मध्यमस्थले विष्णोरायतनं प्रासादं वाहो भूमिभर्तुः प्रासादकल्पनं स्थापयेयुरिति । नेह न्यूनता वैरिञ्चिसूत्रशतद्वयकादित्युवाच शतकुम्भ इति । इह वै राजविशिखायां वाहो प्रतोल्यां दक्षिणोत्तरकयोः ब्राह्मणक्षत्रियगेहानि तत्रैव क्वचिन्नीतिशालाकूटकल्पनानि प्राक्प्रत्यक्कयोः वैश्यापणकशालाकूटकान्यन्यत्र स्थलकोणभागेषु सर्वतः शूद्राणां कृषीवलानां कार्यकराणां भृत्यमुखानामावासगेहादीनि क्रमाद्यथामानसूत्रकं प्रकल्पयेयुः षट्सहस्रजनावासकमेकमावरणमिति वै क्रमात्तदन्तरावरणं तत्क्रमाच्च तद्बहिरागामिनि काले तदन्तरावरणकं च यथामानं सर्वतो नेयमविरुद्धं पिधानहीनकनिष्ठकल्पनादिप्रहीनकल्पनं समवर्धनरचनमित्युवाच भगवान् दिव्यो नारदः ॥

पाठः—३२

(९—अष्टमुखनगरलक्षणकथनम्)

अथ च पुनः पूर्ववत् क्वचिद्देशमध्ये वा शुभवास्तुके मण्डले राष्ट्रके वाहो पर्वतभृगुपार्श्वे वनमध्यतले वाष्टमुखनगरं निर्मापयेयुरित्यथोऽत्र चतुरश्रस्थलमाहुरुत्तमं व्यासहीनं स्थलं मध्यममित्यूचुर्मुनय इति । नगरे ह वै प्राप्तियोग्ये मध्यमं भागं त्रिधा विभजेत् प्रथमत अन्तः स्थलं चतुरश्रकं तद्बहिश्च पूर्ववच्चतुरश्रकं स्थलं तद्बहिश्च पूर्ववच्चतुरश्रकं स्थलं सहामिथोद्वारकल्पनरचनाकं क्वचित् पूर्वतः पूर्वतो वैशाल्यादिकसहितं प्रमात्वाद्ये तत्र शङ्करं वाहो वैकुण्ठनायकं जगज्जननीं स्थापयित्वा द्वितीयावरणकोष्ठके सकले नृपामात्याधिनेतृवर्गावासस्थानकं

सहप्राकारकलनं वा तद्बहिरन्त्यावरणके सकले ब्राह्मणगेहानि नीतिक्रमस्थानमुशान्ति श्रेयःप्रदं मुनीश्वराः । कल्पनस्यास्य ह वै नाम विदन्ति साधवो देवाश्च शारदं स्थानकमिति । स्थानकस्यास्य चतुर्ष्वपि वा दिशां भागेष्वापणानां स्थानं वैश्यानामन्येषां कार्यकरचित्रादि-कराणां रक्षकाणामावासस्थानानि निर्दिशेयुः क्रमादतिविशालविशिखाकल्पनमितस्ततः प्रान्तरान्तरेष्वपि वक्रायतिप्रहीनं दीर्घाकारमायताकारं वाहो समसूत्रपातनिककल्पनमयु-ताधिकप्रजाकमित्याह दिव्यो वैणिकः ॥

पाठः—३३

(१०—वैजयन्तनगरलक्षणकथनम्)

अथ पुनर्वै वैजयन्तं पुरमुत्तमस्थले वनमध्ये वाहो गिरिभृगुपार्श्वे वाहिनीतटे वा क्वचित्समीपेऽनारतसलिलस्थलस्य स्थापयेत्कर्मज्ञः दीर्घवास्तुके चतुःसूत्रकैश्चतुर्धा पञ्चधाष्टधा दशधा वाहो विभाजिते प्रत्यावरणकं प्रतोलीनां शतकं वीथीनां शतकं विशिखानां द्विशत-मवाग्वीथ्यादीनां तद्द्विगुणितप्रमाणकल्पनं च समायतिकरेखिकाछटावारकमिति । तत्र ह वै पञ्चधा वा दशधा वेच्छाविभजने साधिष्ठानगोपुरमुख्यमार्गद्वयोल्लसिते क्रमाद्भागमेकं देवतायतनाय निर्दिशेत् । अन्यत्र चातुर्वर्ण्यकस्थानं सहविपणिशालाकूटकं सन्निर्दिशेदन्त्यो-क्तभागे देवतायतनायैकं भूभर्त्रे द्विजायैकमेकं तद्बन्धूनामेकं विशामेकमन्येषामेकं शालाकूट-कल्पनायैकमापणकायैकं राजभृत्यानामेकं स्थपतितक्षकपुरोहितमुखायैकं निर्दिशेत्सममानक-मवाग्विशिखोपेतकल्पनमिति । अथ ह वै चतुर्धाष्टधा वेच्छाविभागे क्रमात्तु कल्पने पूर्वस्मिन् भागमेकं नृपप्रासादायैकमीशायतनद्विजानामन्यत्रान्यावासकल्पनं सहक्रयविक्रय-स्थानमन्त्योक्तभागमेकं भूभर्त्रे एकमीशायैकं द्विजायैकं विश एकं निषद्यावल्यै एकं कार्य-कराणामेकं शूद्राणामेकमन्येषामिति वै क्रमात् तत्स्थापनं सर्वत्र समप्रमाणं समजनसंख्याकम-वाग्विशिखारचनं मध्य विश्रान्तितलघण्टापथकं क्वचिदवान्तरे सहशालाकूटकाल्पनिकं पृथ-क्काल्पनिकभागस्थलमपि वै मिथोमेलनद्वारयुतं क्वचिन्नृपेच्छावशतः परिखयावाहो प्राकारे-णाङ्गणेनोपेतं स्थलयोग्यं युक्त्या यथाबलं स्थापयेदिति ॥

पाठः—३४

(११—भूपालनगरलक्षणकथनम्)

इह पुनर्वै क्षत्रिये नगरे देशस्य वाहो मण्डलस्य मध्ये वाहो ग्रामशतकमध्ये वा स्थलोत्तमे प्रकल्पिते परिखामगाधां स्थापयित्वाथो तद्भागे विशालयोधाङ्गणं ततः प्राकाराणां

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त्रयमेकं वा पञ्चकं प्रकल्पयित्वा स्थले तदन्तर्दक्षिणोत्तरयोः राजवीथीपञ्चकं तथैवेतरयोर्भागयोः स्थापयित्वावाक्प्रतोलीकाः क्षुद्रवीथीकविहीनास्तन्मध्ये नानादुर्गलसितं पूर्वास्यं पञ्चभौमकल्पनकं भूभर्तुः क्षत्रियाणां च मुखभागे वासभवनानि वदन्ति शिल्पज्ञा मुनिवरा इति । क्वचिदासानामत्र वै नगरे दुर्गालिके धनिकानां वणिजामन्येषां चक्रचराणामावासभवनादीन्येवोत्प्रेक्षन्ते नेतरेषामावासादिकमिति मरीचिमुखाः । अथेह वै नानाशालाकं नीतिशालाकूटप्रकल्पनं क्षुद्रप्रमाणके वा महाप्रमाणे क्वचित्स्थलं सामन्तमुखानां न्यायवादकानां स्थानानि विविधमनोहरचित्रभासुराणि विविधानि पूरयन्ति प्रमाणज्ञा इति । सत्यामथो लिप्सायां क्वचिदस्य नगरस्योपान्तिके विशालस्थले कल्पनमुपपुराख्यं नानाजनावासयोग्यं विविधकल्पनोद्भासितमानुकूल्यायेति ॥

पाठः—३५

(१२—देवेशनगरलक्षणकथनम्)

इह पुनर्वै देवेशनगरकाल्पनं स्थापयेयुरारामावृतिकस्थले वाहो पुण्यारण्यमध्ये बभ्रुमृत्तिके मधुरजलस्रावके वा चतुरश्रप्रमाणमानिते सहस्रसूत्रके द्वादशमुखद्वारकं साधिष्ठानोत्तुङ्गगोपुरनिर्माणलसितं बहिश्चत्वरपरिखावलयकं सप्रहरणाङ्गणसुपरिभागे द्वारकान्तर्द्वारकमाहो तद्वत् खण्डकल्पनं रविभागिकं भृत्यावासस्थलोल्लसितां वप्रविशिखामवाग्विशिखापेतामिति । अथो वै द्वादशमुखद्वारकल्पनमेवं प्रकल्पयेयुः प्राच्यां समसूत्रकमतिविपुलं द्वारद्वयं दक्षिणायामप्यतिविपुलं द्वारद्वयं प्रतीच्यामपि तथा वै समसूत्रं द्वारद्वयमुदीच्यां च तथा द्वारयुग्मकमैशानादिकेषु कोणेष्वपि हीनमानं कादाचित्कवेशनयोग्यकल्पनं द्वारचतुष्कमिति वै क्रमात्तत्र क्षुद्राधिष्ठानगोपुरकाल्पनिकमित्युशीनरः । अथ वै तत्र कोणद्वारकेषु वेशनं क्षुद्रविशिखायै रथिकायै चेति । वासववारुणयोर्याम्यगान्धर्वकयोः समसूत्रपातयोः युग्मे वै युग्मे द्वाराणां प्रवेशनं महाप्रतोलिकाभिर्महामार्गरथिकाभिराहो राजवीथीभिश्चतुष्कर्णयोरेकैकद्विकद्विकयुगलयुग्मयुगलक्रमादवाग्विशिखत्रपुटाच्छादनकवरिष्ठाकल्पनोपेतां क्वचित् रथ्यन्तस्थलीषु सहघण्टापथकामृज्वायतिकपातवारणकामिति । अथ ह वै मध्ये स्थलेऽन्तरन्तरन्तः क्रमादावरणत्रयस्थलं वाहो आवरणपञ्चकस्थलं प्रनीत्वा प्रजापतिसूत्रेण शतकेन तदधिकेन वाहो क्वचित्प्राथमिके देवस्य प्रासादकल्पनमाहो भूमिभर्तुर्द्वितीयके सहचतुर्दिग्भागविशिखात्रयावरणके वैश्यानां भवनानि चतुर्थके सहहरिद्भागविशिखात्रयावरणके पादोद्भवानामिति वै क्रमाद्गेहानि प्रकल्पयित्वा स्थलानुकूलं चित्रहर्षकरशालाकूटकल्पं सनीतिस्थानकं निषद्याप्रमुखोल्लसितं स्थापयेयुरथो हरिद्भागचतुष्कस्थलेष्वपि गोपुरद्वारयोजनं क्वचिदन्तःकोणद्वारभागकृतहस्तविशिखाप्रकल्पनं चेति होवाच भगवान् नारदः ॥

POEMS ON SRI VENKATESA.

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The sanctity of the shrine of Sri Venkatesvara is proclaimed in the Puranas. Extracts from the Puranas make up Venkatachala Mahatmya. During the time of Sri Mahant Bhagvan Dossjee the work was edited in Telugu and Devanagiri. The Telugu edition was prepared by my uncle Pandit Teckloor Srinivasarangachary who was then the Head of the Sanskrit College at Tirupati. The present Mahant Sri Prayaga Dossjee Varu takes a particular interst in the dissemination of literature relating to this great shrine and the latest edition of the work has come in his regime. It is at his suggestion that Mr. S. Subrahmanya Sastri, the Devasthanam Epigraphist, publishes summaries of the Mahatmya in the issues of this Journal.

There is also a poem Venkatagiri-Mahatmya by Devadasa.[1] In Venkatesachampu in four Uchvasas Dharmaraja begins with the description of the river Svarnamukhi and relates all the mythological stories about the Tirupati shrine.[2]

In Srinivasachampu[3] in five Atabakas Srinivasa, son of Venkatesa of Kausika Gotra, in Srinivasakavya,[4] Tryambaka, son of Padmanabha, and in Padmavatipariniyachampu[5] Srisaila Kavi in six Ullasas, adopt the same theme.

There are also Venkatesastotra and Venkatesavijayastotra by Prativadibhayankararya,[6] Venkatesastuti and Venkatesamahishichaturvimsatinamastotra by Varadacharya, son of Venkatesa of Kausika Gotra[7]; Venkatesvaranavaratnamala Stutiratnam by Bandipalli Seshasastri[8] and Srinivasa Karnamrita by Siddhanti Subrahmanya Sastri.[9]

Vrishadrinathastotra[10], Srinivasastotra[11], Venkatesakavacha[12], Venkatesapanchaka[13], Venkatesastotaka[14], Venkatesastotra and

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1. *CC*, I. 600.
2. *Tanj. Cat.* VII. 3160.
3. *HR*, III No. 1942.
4. *CC*, II. 160.
5. Printed, Karvetnagar.
6. *TC*, II. 2814–5.
7. *TC*, IV. 4733–5.
8. Ms. with the author.
9. Printed, Tirupati.
10. *DC*, XVIII, No. 10389.
11. *TC*, II. 2014–5, IV. 5957.
12. *TC*, I. 708.
13. *TC*, I. 710.
14. *HR*. III. 2146.

Venkatesadayitastotra,[1] Venkatesadayitasuprabhatam,[2] Venkatesasataka, Venkatesvaramangalasasana and Venkatesamangala,[3] Phanindrajunistotra and Lakshmistotra,[4] Venkatesasevakrama[5] are anonymous.

Viravalli Srinivasa of Kaundinya Gotra lived at Srimushnam about 200 years ago. Several members of the family were poets and they are mentioned in the prologue to the play Krishnavijaya composed by Venkatavarada, the great grandson of Srinivasa. Among works of Srinivasa as collected therein, are poems on Sri Venkatesa—Srinivasacharitra, Srinivasakualabdhichandrika, Srinivasasevamritarnava, Sridivyadampativarastava, and Atikamakalpavalli.[6]

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1. *TC*, V. 6769
2. *TC*, III. 4104.
3. *CC*, I, 601-2.
4. *TC*, II. 2017.
5. *TC*, IV. 4735.
6. *DC*, XXI. 8569 (8572).

Tirumalai, Tirupati etc., Devasthanam Publications

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